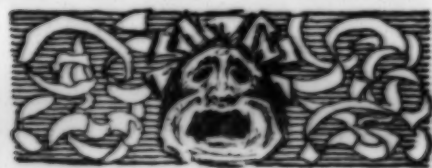


TWENTY-EIGHT PAGES



THE NEW YORK



# DRAMATIC MIRROR

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MAUDE WINTER

K.L.H.



## THE MATINEE GIRL.

The Matinee Girl has lots of letters and picture postals every week from all over the world, but never yet have I had a note asking me for the best way to drive out red ants or a recipe for developing the bust.

I feel sure that these will all come in time, however, for last week brought me one of those "First Aid for Wounded Hearts" questions and also another note asking my advice regarding a real estate transaction.

I have always wanted to start one of these question departments and call it "Chats with My Girls," "Book Talks about Babies," "Hints to Husbands," or "Side Talks with Boys."

I feel sure that I could make a success of a column of this sort, and this letter would be an excellent starter. Here it is:

DEAR MATINEE GIRL:—I like your column so much. It is so sunny. I feel that you can advise me. I am a girl nineteen years old and I am considered pretty. A young man, with whom I have been keeping steady company, called upon me the other evening and in the course of the conversation he kissed me. He then begged my pardon; said it was wrong and asked me to excuse him. It did not seem to me that there was anything wrong about it, except that my breathing was considerably interfered with for several moments. What would you advise a young girl to do under such circumstances? Please do not use my name.

That letter is what I should call a bird. No one could do it justice but an evening extra editorial writer.

He might grapple with it in a masterly manner and get in some touching sentiments at the same time that would bring tears to the eyes. As for me, I wouldn't know what to do myself. The situation is too perplexing.

I think it would be a good idea to sit down and play "The Maiden's Prayer," or else say, "What lovely weather we're having?" or some light society talk of that sort. It's best not to take things too seriously in this world.

The other letter is from Chicago and is different. It begins: "Perhaps you may have some doubts as to my sanity after you have finished reading what I have to say. It is probably an unusual proceeding for a person making an investment in real estate to ask advice from a total stranger and especially the writer of a very amusing portion of a weekly paper."

However, I trust to interest you sufficiently to gain your assistance. I have about decided to remodel a downtown building in Chicago and have serious thoughts of turning the whole affair into an ideal theatre, as the location is perfection and I have a good frontage on two streets.

What I want to do is to get the opinions, suggestions and ideas of theatrical people as to what they consider a perfect theatre and minor suggestions regarding dressing-rooms, etc. I am building, if I build at all, for the players. I want their comforts to come first. I can look after the comfort of the audience in the way of numerous exits, wide aisles and seats and spaces between rows; foyer, ventilation and acoustics. I know what I think ideal in these matters and will get some brainy architects to help me out.

My plan is for a large, roomy theatre, with a large stage, the seating capacity to be between seven hundred and a thousand (both limits). Can you suggest how I am to go about securing ideas and suggestions for the professional people's welfare? Do you think they will care to express themselves at all in the matter? I have been cheated out of being an actress through the unkindness of fate. I have always longed to go upon the stage, but as there was no necessity for my doing so, my people would not hear of it. I hope now in anticipation for the bright future of my little theatre to make up for all I may have missed.

That I think is a very interesting letter to every person connected with the stage. We all know the crying need of most of the theatres in the necessity for better accommodations for the actors.

How many cheerless, barn-like, unventilated, microby dressing-rooms have taken the heart out of stage people who have arrived in some town to find that they are to be housed at the theatre much worse than if they were cattle!

How many ideas must have formed in the minds of actors who have been thus inconvenienced as to what would be an ideal theatre for the players? We are all interested in this, because it is something that is for the good of the people of the stage. The lady who wrote from Chicago is evidently in earnest, and her view of the situation is a novel one in these money-grubbing days.

This woman wants to make the players comfortable. That, she says, is first. Juliet will lean from the balcony with better grace if she is quite sure it will not give way and precipitate her prematurely into the arms of Romeo.

And the impassioned heroine will be able to put more fire into her work if she is not obliged to huddle under a blanket in a cold, draughty dressing-room between her heart-throbs.

It would be interesting to know the actor's idea of a model theatre from his standpoint—behind the scenes. All ye that have suffered and frozen and sweated and put up with all sorts of inconveniences, suppose you write down your ideas on the subject.

May be you may have some great plan simmering in your brain which, if you let loose now, will blossom into a beautiful reality, and when you go to Chicago next year you will find it all come true.

Write about it, and we'll be able to help the Chicago lady out. And you may also be doing something good for the profession you belong to.

The Matinee Girl was at a dinner the other night—I'm just beginning to go to dinners—where we had lots of fun trying to win a prize that was offered for the best thing that was said between the oysters and the cheese.

Of course we were all unusually stupid. That goes without saying. But we set a graphophone nearby and this is the result—some of the pearls that dropped from our lips:

If Pharaoh's daughter had lived in a flat she'd have gotten over her fad for hunting among the bulrushes.

A man dislikes to have any woman but his wife think that he is really as noble as he looks.

When a man tells you he's known a girl since she was knee high, it's intended to stand for a great deal.

The poet who said it was always sunrise somewhere never knew what it was to see pink monkeys and purple cats beckoning to him from

the foot rail of the bed the morning after a party.

Faded kisses, they say, are the sweetest; but, then, how in the world is any one going to prove it?

Since sudden hips went out of fashion you can get excelsior for a song.

Men abhor tight-lacing, but they hate to have to use the two-arm football strangle-hold to get around a girl just the same.

A married man's first love affair is always the most serious.

Grave widows prefer to make their hay while the sun shines.

A man who hesitates when his wife asks him for the price of a new hat is lost.

Not so bad, are they?

The Chicago Herald has accused me of shocking folks in this column; but then he, of course, it was a man, good-looking and possessed of many noble qualities. I am quite sure I threw me a few bouquets, too. That's why I am reproducing it. You'd never have heard of it if it had been a roast.

There's a little girl writing for THE DRAMATIC MIRROR—or she ought to be little, and snub-nosed, and pretty and pert—who is making one part of that paper almost as bright as it used to be years ago, before the "Giddy Gusher" said good-bye and left us staring blankly at the page that could never be quite the same again. This particular young person—for she must be young—calls herself "The Matinee Girl," and mayhap you've met her. If not, and you enjoy the rare experience of chatting with a woman who really possesses a sense of humor, it would not be amiss to buy an occasional Mirror. If you happen to be a prurient prude, perhaps she'll shock you now and again; but a shock or two applied to the spine is said to be beneficial to all ages and conditions of men.

This man, who possesses a rare acumen, makes only one mistake—that about the nose, which happens to be pure Grecian, but with that exception the description is—well, pretty fair!

The great trouble with a lot of us is that we don't know we are alive. Funny things bring this into notice every day. The daily papers are filled with accounts of people endeavoring to shuffle off their mortal coils without waiting for the proper cue.

I always think of what Mr. Ingersoll said on this subject. I've quoted it here many times before, but it brings out the idea so forcibly, as nothing else could do.

He said that if people realized that they were alive, Broadway would be filled with a hooting, shouting, cheering mob. They would appreciate the wonderful gift of life. Few of us do, except college boys, and we call them Indians because they whoop and yell and tear things up a little when they have a good time.

I know a little girl—with a curl—and a nice little flat—and a position in a stock company here in town who ought to be the happiest mortal on this earth.

But she isn't. She makes herself unhappy longing for things—everything she hasn't got she thinks is the most desirable to have. If you gave her the Waldorf she'd cry for the Holland House. That's the kind of a girl she is. She is not satisfied with her profession, her looks, her clothes, her sweethearts—nothing seems to be quite up to the mark. I tell her it's her liver.

I called in to see her the other afternoon. It was one of those dismal days, rainy and cold and murky. You know the kind? I knew she'd be in dandy humor.

Her little parlor was as cozy as a Lyceum stage setting. There were violets from the night before and roses and books and an open fire and a canary and a box of candy and a tea kettle. What more could a girl want?

She stood looking out on the street. "It's all dead and sodden," she said, "like my life! There's not a rift in the clouds anywhere to let a bit of blue shine through!"

She always talks like this, just as though it were a play. I saw she was picturing herself as a caged bird beating its wings against the bars. That's another of hers.

"Did you get those tabules I told you about?" I asked her. "Two in water before meals and then be well shaken?"

"It's not that," she said; "I'm bored with the evenness of living. This stage life is such an imitation! There's nothing real in it. I want to live real life. I want to love and hate and all that in reality. I want to enjoy and suffer—not to act things all the time!"

"Well, why don't you?" I said, just like that.

"There's a woman across the way," she said, "in that little stone house with the high stoop. She has a husband and two little children, and she seems so happy and jolly, and she's always bustling about and they go off on picnics and appees together. It's a lovely existence. She is a happy woman."

"That's because she makes herself happy!" I said. "Some girls would sit and mope and make themselves and their husbands so miserable that life would be a great big blot. We make our own lives. Lots of little shop-girls up in chilly hall-rooms idealize their lives. They never know how miserable they are. They know they are alive!"

"But this woman across the way," she said, "has everything. She's not playing with paper dolls, as you and I are. I haven't seen her for two or three days! I suppose she's away somewhere."

Just then a wagon turned the corner. It was one of those big, shiny, awful looking wagons that need no label. It silenced us somehow as we watched. It stopped before the house across the way.

And from the front seat a brisk business-like man jumped down and with an assistant began to unload all the awful paraphernalia of death. And when the door opened there stood a pale faced man with two little children hanging to his knees. The happy little woman across the way was gone.

And the girl I know turned away from the window with a shiver and began to cry on my shoulder.

THE MATINEE GIRL.

MR. LEROY SETS AN EXAMPLE.

Stage-Manager James J. Boyd, with Henry Leroy in Other People's Money, reports the following illustrious instance of the potency of an actor's example: Down at Jackson, Miss., the other day, a typical Southern boy was privileged to view the performance from the first entrance.

In the first act of Other People's Money it is Mr. Leroy's business to smoke a cigarette, and he had no sooner lighted said cigarette on this occasion than the Southern youth produced a similar tobacco roll, lighted it, and



MRS. LANGTRY.

began to puff away contentedly. Mr. Boyd promptly protested, explaining that he permitted no one to smoke on the stage during a performance. The youth looked up surprisedly and pointed at Mr. Leroy.

"Well, sah," said he politely, "the gemman on the stage, sah, is smokin', sah!"

This setting of examples is a serious business.

## MAUDE WINTER.

Maude Winter, who is pictured on the first page of this issue, is a young actress who in a few years has made her way to public recognition through unquestioned dramatic ability and the intelligent appreciation of every character she has played. Her professional work has been compared to that of Maude Adams and Annie Russell. She combines the emotional and dramatic qualities of the former with the ingenuousness and sparkle of the latter. Miss Winter is a native of California, and made her first Eastern appearance as an ingenue in Howard P. Taylor's war drama, Maine and Georgia. Subsequently she was engaged to accompany Rose Coghlan, Maurice Barrymore, Henry E. Dixey and other well-known players on a Western tour, in which she scored successes as Maria in Twelfth Night, Audrey in As You Like It, and other important roles. She afterward made a second visit to the coast, under management of Augustin Daly, achieving additional distinction as Titania and Oberon and in other Shakespearean characters. Returning to New York, she was intrusted with the emotional lead in Society Shadows, which first brought her to the attention of David Belasco, under whose management she is now, supporting Mrs. Leslie Carter in Zaza, with which play she goes to Europe in early Spring. Prior to this engagement she played with pronounced success the part of Miranda Huggins in The Village Postmaster during its New York run last season. Few ladies in the same time have made such progress, professional and social, as this accomplished young actress. Miss Winter is the daughter of Mrs. Beaumont Packard, the popular dramatic agent.

## GOSSIP.

Oliver May's suit against her divorced husband, Henry Guy Carleton, to prove that he made a gift to her of his play, The Butterflies, was dismissed on Jan. 30 in the Supreme Court. The justice declared that a letter shown as proof of the plaintiff's case did not indicate an absolute gift of the play.

Harry Askin filed a petition in bankruptcy in Boston on Jan. 30, with liabilities of \$27,005.

George W. Lederer has secured the American rights to the new London Gaiety musical comedy, The Messenger Boy, for presentation next season at the Casino.

Mrs. Hubert Wilke pluckily frightened away a burglar, who sought to ransack her home at Yonkers, N. Y., on Jan. 29.

Two bulldogs, belonging to Nat C. Goodwin, engaged in terrific combat in Mr. Goodwin's dressing-room at the Knickerbocker Theatre one day last week, chewing up among other things the manuscript of The Cowboy and the Lady.

Oscar Handler, of Remember the Maine (Western), who was left behind at Portland, Ore., very ill, rejoined the company in Denver, Feb. 4. At

Provo, U., on Jan. 26, Manager Charles H. Haystead, of the company, was the honored guest at a reception at the residence of S. J. Jones, the local manager.

Elson Hommel, business-manager of the Cora Payton Stock company, was initiated by the Bangor, Me., Elks on Jan. 15.

Some of the daily newspapers waxed greatly excited one day last week about a will for \$60,000 found in Broadway. The extraordinary document turned out to be the property will that Nat C. Goodwin had used in An American Citizen, and which Manager George J. Appleton, it is said, must have lost in the street.

Gladys Van and La Belle Nadine, of A Rag Time Reception, were overcome by leaking gas in a hotel room at Atlantic City, N. J., last week, and might have been killed but for the timely arrival of a hotel clerk, who detected the escaping gas and forced the room door.

Rilla Blanchard Ward, with Murray and Mack, and Ernest Weyle, non-professional, were married in Denver, Col., on Jan. 25.

The students of Wisconsin University attended in a body when Belle Archer played A Contented Woman at the Fuller Opera House, Madison, Wis., on Jan. 29, and gave a beautiful rose bouquet and cardinal pennant to the pretty star. Miss Archer met the Varsity eleven at the last Wisconsin-Yale football game, and has sent a telegraphic word of cheer before every game they have played since. The students regard her a sort of patron saint of the University, and their enthusiasm about her amounts nearly to adoration.

Amanda Fabris will be examined in this city to-day (Tuesday) in supplementary proceedings brought by Mollie O'Hara, dressmaker, who claims that Miss Fabris owes her \$500 under judgment already found.

The residence of the late Augustin Daly, at 14 West Fifth Street, in this city, was sold last week to a citizen, who means to remodel the property and make it his home.

Henry Jewett may reappear next season as a star in The Choir Invisible, under management of Liebler and Company.

Mrs. Nell Burgess was discharged in bankruptcy in this city last week. Her liabilities had been placed at \$93,578.

Fitz and Webster have five attractions this season, A Breezy Time (two companies), The Girl from Chilly, A Woman in the Case, and McCarthy's Mishaps.

Lillian Homer, a cousin of Admiral Dewey, is studying for the stage. Miss Homer is also related to Eva Williams, of Williams and Tucker.

George Dean Spaulding and F. H. Kent joined Rockwell's Dramatic company at Rockwell, Me., on Feb. 5, to introduce their specialties. Briggs and Payne resigned from the company on Feb. 3, because of illness, after a successful engagement of four months.

Jane Courthope, recently resigned from Robert B. Mantell's company, is in this city, and will soon undergo a surgical operation.

Elmer Walters and Theresa Belmont, of Side Tracked (Western), were married on Jan. 24, at Ottumwa, Ia.

Agnes Wallace Villa will soon produce a new play by Phineas G. McLean, now appearing with her in The World Against Her.

Fanny Bloodgood is ill and has decided to rest for a time at least. Edith Murilla has succeeded her as Adora in The Evil Eye. Mr. and Mrs. Theo. Westman (Lily Wren) closed with The Evil Eye last week.

Al. H. Wilson, the German dialect comedian, now successful in The Evil Eye, will be starred next season by Charles H. Yale and Sidney R. Ellis in a romantic comedy.







## CORRESPONDENCE

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**JIMNEY, manager:** A large audience greeted William Morris and Frances Drake in *The Adventure of Lady Utrana* Jan. 28. Co. good throughout. A Royal Reception pleased a small house 29. The Three Musketeers 8. What Happened to Jones 15.

**FRANKFURT, COLUMBIA THEATRE (J. J. Augh, manager):** *London Ladies' Symphony Orchestra* Jan. 28. Packed a large audience. A Hot Time Reception 28 failed to appear. Next Door 30 gave satisfaction to fair house. Jeffries-Sharkey pictures 13. Peck's Bad Boy 14. A Black Sheep 17.

**ANDERSON, GRAND OPERA HOUSE (J. B. Dickson, manager):** Peck's Bad Boy Jan. 27; big business; performance fair. Willa Brothers' act, in Atlantic City and Two Old Cronies 29, 30; good business, giving satisfaction. ITEM: The Elks will move into their new home in April.

**NEW CASTLE, ALCAZAR OPERA HOUSE (H. F. Brown, manager):** *Midnight in Chinatown* Jan. 27; S. H. O.; performance good. Henshaw and Ten Brock 31. Jeffries-Sharkey fight pictures 1. Courted into Court 7. Signor Blitz 8. The Air Ship 15. The Heart of Chicago 19.

**MUNICE, WYOMING GRAND OPERA HOUSE (H. R. Wymer, manager):** *Davidson Stock* co. in Cheek, The Hand of Fate, Love and Law, The Sultan's Daughter, The Two Orphans, An Irish-American and All for Gold Jan. 22-27 had good attendance and was well received.

**CONNEVILLE, ANDRE THEATRE (D. W. Andre, manager):** John Griffith in *The Three Musketeers* Jan. 25; appreciative audience; fair house. The World Against Jones 29; good business. Chicago Opera co. 2.

**ELWOOD, OPERA HOUSE (Joe Kramer, manager):** The Three Musketeers to fair business Jan. 24; performance creditable. Elks' Minstrels 26, 27. Lennon Stock co. 28. Willa Brothers in *Two Old Cronies* and in Atlantic City 2, 3.

**LA PORTE, HALL'S OPERA HOUSE (Wibur J. Hall, manager):** The City of New York Jan. 26; fair performance. Dewey, the Hero of Manila 29; poor performance; fair house. Ten Nights in a Barroom 31.

**WABASH, HARTER'S OPERA HOUSE (J. M. Harter, manager):** Next Door Jan. 25; good business; pleased audience. A Bachelor's Honeycomb 30; fair business; excellent performance. Steison's U. T. G. 14.

**LAWRENCE, BOWERSOCK'S OPERA HOUSE (Irving Hill, manager):** A Stranger in New York Jan. 23; good business; well balanced co. University Glee and Banjo Club 26.

**BRADLEY, MCGREGOR OPERA HOUSE (W. H. Leavitt, manager):** John Griffith in *The Heart of Chicago* 9. Jeffries-Sharkey fight pictures 10. Willa Brothers co. 14. *Midnight in Chinatown* 17.

**DECATUR, BOSSE'S OPERA HOUSE (J. W. Bosse, manager):** The Alken Stock co. closed a week's engagement Jan. 27. Me and Jack 6. The World Against Jones 10. The Hero of Manila 15.

**ELKHART, BECKLEY OPERA HOUSE (D. B. Carpenter, manager):** Next Door Jan. 27; good house; acrobatic features good. The Telephone Girl 29; fair co. and house.

**HUNTINGTON, OPERA HOUSE (Harter Brothers, manager):** A Bachelor's Honeycomb Jan. 29; fair house; good performance. Peck's Bad Boy 8. My Friend from Ludia 12.

**RENSSELAER, ELLIS OPERA HOUSE (J. H. 8. Ellis, manager):** Watson Sisters co. Jan. 23; performance poor; house topheavy. Cook's Ten Nights in a Barroom 26, fair production; large house Mankato, 27.

**TIPTON, KILLICK THEATRE (Foster and Ramsey, managers):** Peck's Bad Boy Jan. 29. Packed a fair audience. Signor Blitz 6. The Heart of Chicago 16.

**NOBLESVILLE, WILD'S OPERA HOUSE (Leonard Wild, manager):** *Two Old Cronies* 1. Steison's U. T. G. 13. ITEM: A Bunch of Keys co. acted here three days and reorganized.

**UNION CITY, UNION GRAND THEATRE (S. J. Fisher, manager):** Henshaw and Ten Brock in Dodge's Trip to New York Jan. 30 fair house; excellent attraction. Jefferson in *Angela* 13.

**GOSHEN, GRWIN OPERA HOUSE (F. J. Irwin, manager):** Toll Gate Inn Jan. 31; fair audience; good performance. Fanny Rice 7.

**LA FAYETTE, GRAND OPERA HOUSE (Max Boon, manager):** The King of the Opium King Jan. 26; fair audience. Hotel Topsy Topsy 30. John Griffith in *The Heart of Chicago* 9.

**PLYMOUTH, CENTRAL OPERA HOUSE (C. Corbin, manager):** Cook Brothers' Ten Nights in a Barroom Jan. 29; small audience; poor entertainment.

**ROCKVILLE, OPERA HOUSE (Thos. F. Gahler, manager):** Maloney's Wedding played a fair house Jan. 29. The Heart of Chicago 10.

**PORTLAND, AUDITORIUM (Andrews and Little, managers):** *London Ladies' Symphony* Jan. 24 failed to appear. Uncle Josh Sprucey 5.

**PERU, MILLER OPERA HOUSE: A Milk White Flag Jan. 26 packed house; satisfaction given. A Bachelor's Honeycomb 31. The Three Musketeers 1.**

**SULLIVAN, PEOPLE'S THEATRE (W. E. Burton, manager):** Maloney's Wedding Jan. 30; small house owing to cold weather; audience pleased.

**KENDALLVILLE, SPENCER OPERA HOUSE (A. M. Boyer, manager):** Fanny Rice 8. Davidson Stock co. 15-17.

## INDIAN TERRITORY.

**ARDMORE, OPERA HOUSE (H. Aaronson, manager):** Dark. ITEM: Manager Aaronson has canceled all co. for this month and will continue to cancel until smallpox quarantine is raised.

## IOWA.

**SIoux CITY, GRAND OPERA HOUSE (A. B. Beall, manager):** Maud Moore concert (decy) Jan. 23. Packed a fair audience. Tina Murphy 24 in the Carpathian drew a large house for the third time here, but those who had seen Mr. Murphy's former presentations were not so well pleased with the changes made in the act and situation. The park contained pleased. Dr. Gerson, of Cedar Rapids, lectured most interestingly 25 on *Knight Templar*. A Wise Woman, headed by Marie Lamour, drew big houses 27. The play is a combination of a number of farce-comedy situations, well mixed and well presented to please. Corinne 30. A Stranger in New York 31. Eugene Blair 1. Minnie in Town 3. Zaza 5. Redmond Dramatic co. 6-10. ITEM: Manager Beall returned from Chicago, Minn. 28, where he had performed, to leave, jointly, the Mankato Theatre. He is now booking Sioux Falls, S. D., and Mankato, Minn., in addition to Sioux City. He has also recently closed a long time lease for Riverside Park, this city. The park contains, 100 acres, including the race track and Fair Grounds, and will have in operation during the summer different amusement features.

**Dubuque, GRAND OPERA HOUSE (William T. Koehl, manager):** On the Wabash Jan. 22, poor performance. *London Ladies' Symphony* in *A Lady of Quality* 24; good house, giving satisfaction. Why Smith Left Home 26; fair house; audience pleased. The Heart of Maryland 27; packed house; good performance. Min 28, fair performance; fair audience. Shenandoah 31. Belle Archer in *A Contented Woman* 5. Under the Red Robe 7. Two Little Vagrants 8. Zaza 9. The Adventure of Lady Utrana 13. Francis Wilson 14. Elks' Minstrels 16. Golden Comedy co. 12-27. The World Against Jones 28. ITEM: The Mile. P.H. co. left for La Crosse, where they were billed for 30. The La Crosse manager canceled the engagement, and now the manager of the co. says that if they are not allowed to show they will bring suit.

**MARSHALLTOWN, ODEON THEATRE (Ike C. Speers, manager):** A Wise Woman Jan. 23 was well received by good business. On the Wabash 25 did not give satisfaction to small audience. Side Tracked 26; light business. On the Wabash 26; large audience. The Heart of Maryland 31. Harrison J. Wolfe 1. A Stranger in New York 5. Zaza 7. A Broxy Time 10. Two Little Vagrants 13. ITEM: Mrs. Carrie Jacobs Bond, of Chicago, has composed a song, entitled "The Captain of the Bromfield Cavalry," that has been dedicated to Master Roland Speers, son of Manager Speers, of the Odeon.

**CLINTON, ECONOMIC THEATRE (Bushy Brothers, managers):** A Broxy Time Jan. 27; topheavy business; performance poor. The Heart of Maryland 29; full house; satisfactory cast and production. Alma Kruger, Herbert Bostwick, and Teft Johnson were especially applauded. Why Smith Left Home 20. A better house, but played against bitter cold weather. Messrs. Tammhill and Redding, and Misses Uimer, Jordan and Maskell were particularly good, and Rose Hubbard by any other name would look as sweet. A Contented Woman 2. The Corcoran Brothers 5. Under the Red Robe 8. Two Little Vagrants 9.

**BURLINGTON, GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers):** Himmels's Imperial Stock co. Jan. 22-27 in *Eagle's Nest*, in the heart of the storm. Northern Lights, Dr. Jekyll and Mr. Hyde, A Brother's Sacrifice, and Young America Abroad to good business; co. exceptionally strong. Why Smith Left Home 29. Packed a large audience. Tammhill and Lizzie May Uimer were especially effective. Elkan's Alley 31 drew well and pleased. The Air Ship 2. At the White Horse Tavern 6. The Adventure of Lady Utrana 7. A Stranger in New York 8. Next Door 10.

**DES MOINES, FOSTER'S OPERA HOUSE (William Foster, manager):** *London Ladies' Symphony* Jan. 23. Packed big business. Eugene Blair presented *A Lady of Quality* 26; large audience; performance satisfactory. Harrison J. Wolfe in *The Corsican Brothers* and Himmels's Imperial Stock co. 12-27. The World Against Jones 28. ITEM: The Mile. P.H. co. left for La Crosse, where they were billed for 30. The La Crosse manager canceled the engagement, and now the manager of the co. says that if they are not allowed to show they will bring suit.

**WINFIELD, GRAND OPERA HOUSE (T. B. Myers, manager):** Black Patti's Troubadours Jan. 29. What Happened to Jones 31.

**berlain, Khdt and Co., managers):** Fulgore's Stars Jan. 24, pleasing vaudeville entertainment. Eugene Blair in *A Lady of Quality* 26; large audience. Why Smith Left Home 27; creditable performance. Tammhill, Jr., won merited applause, and was ably supported by Carina Jordan; the rest of the co. were good. M.H. P.H. drew fairly; Theodore M. Brown and Walker 4. At the White Horse Tavern 5. Katherine Kidway Concert co. 6. Under the Red Robe 9.

**OTTUMWA, GRAND OPERA HOUSE (J. F. Jernsey, manager):** Harrison J. Wolfe in *Hamlet* pleased a large audience. Jan. 24. Side Tracked 26. A Romance of Coon Hollow gave satisfaction 25. Fifty-first Iowa Minstrels, supplied Elks, entertained a large house 29. George W. Bain lectured 30. Williams and Walker 1. Walker Whitefield 6.

**FORT DODGE, FESSLER OPERA HOUSE (C. H. Smith, manager):** National Comedy co. Jan. 25-27 in *Chic*, *My Uncle from Japan*, and *The Police Alarm*; good houses; poor performances. MIDLAND THEATRE (S. T. Meserve, manager): A Wise Woman 26; packed house; excellent performance. Georgia Minstrels 30. A Stranger in New York 1.

**KEOKUK, OPERA HOUSE (Chamberlain, Harrington and Co., managers):** A Young Wife Jan. 23; excellent performance. The Telephone Girl 24 did big business, and made a hit. Himmels's Imperial Stock co. opened for a week to S. R. O. 29. Uperling Eagle's Nest, in the heart of the storm 30. Walker Whitefield 15.

**COUNCIL BLUFFS, DOHANY THEATRE (Stevenson and Kennedy, managers):** Williams and Walker 28; good business; satisfactory performance. Corinne in *The Little Host* 29; fair attendance. The Knowlton 5-10. Corinne 11. Black Patti's Troubadours 13. A Pair of Black Eyes 15.

**OSKALOOSA, MASONIC OPERA HOUSE (E. M. Fritz, manager):** Side Tracked Jan. 25; good business. Harrison J. Wolfe 27 in *The Corsican Brothers*; good business; audience pleased. Williams and Walker 31 pleased a crowded house. Why Smith Left Home 2. Sweeney and Alvidio's Minstrels 1.

**CEDAR RAPIDS, GREENE'S OPERA HOUSE (John B. Henderson, manager):** Mile. P.H. gave satisfaction to moderate house Jan. 27. Heart of Maryland 30; large audience. Why Smith Left Home 31. A Stranger in New York 8. Zaza 8. Hogan's Alley 10.

**IOWA FALLS, METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager):** A Wise Woman Jan. 24; S. R. O.; pleased audience. A Stranger in New York 2. COWAN'S OPERA HOUSE (E. O. Ellsworth, manager): Dark.

**IOWA CITY, OPERA HOUSE (J. N. Coldren, manager):** Harrison J. Wolfe Jan. 26 in *The Corsican Brothers*; large and appreciative audience. Why Smith Left Home 1. Side Tracked 2. Next Door 8. Hogan's Alley 10. The Hero of Manila 15.

**FAIRFIELD, GRAND OPERA HOUSE (Lon Thoma, manager):** *Romance of Coon Hollow* Jan. 25; fair house; performance poor. Fifty-first Iowa Band 26. Packed a large house. Mozart Symphony Club 21. A Merry Chase 22.

**WATERLOO, BROWN'S OPERA HOUSE (C. F. Brown, manager):** A Broxy Time Jan. 27; good business; satisfaction given. On the Wabash 24; small house; co. poor. Old Uncle Jed 27; big business; audience pleased. A Stranger in New York 3.

**CRESTON, PATTY'S OPERA HOUSE (P. H. Patt, manager):** The Telephone Girl 24; good business; performance well received. Marie Stuart and Abbott Davidson were especially clever. Shepard's Minstrels 30.

**MISSOURI VALLEY, THEATRE (William Harmon, manager):** *Darkest Russia* Jan. 23; good business; satisfaction given. The Knowlton, hypnotists, 29-3.

**DECATUR, GRAND OPERA HOUSE (Weiser and Bear, managers):** Zaza 10. STEVER'S OPERA HOUSE (George Higgins, manager): Dark.

**GREENFIELD, WARREN OPERA HOUSE (E. A. Warren, manager):** Benjamin Chapin Jan. 27; good house; audience pleased. Dark.

**GRINNELL, PRESTON'S OPERA HOUSE (H. F. Preston, manager):** Side Tracked Jan. 29. Old Uncle Jed 20. Chase-Lister Theatre co. 12-17.

**WEBSTER CITY, WILLSON'S OPERA HOUSE (T. E. Willson, manager):** A Wise Woman Jan. 25; full house; performance good. A Broxy Time 26. MCGREGOR, THE BERGMAN (Edward Bergman, manager): Dark.

**KANSAS.**  
**TOPEKA, CRAWFORD OPERA HOUSE (O. T. Crawford, manager):** Who is Who Jan. 24; good business; Charles A. Pusey, a burlesque of Dr. Watson, who was the principal feature; Bert St. John is excellent. Eva Tanguay and Georgia Hopkins pleased; the comical playing of the Whiting Sisters was very creditable. Stray Dog 26. The Real Widow Brown 26; Paul P. Nicholson, Jr., in the leading role, received generous applause from the audience, as did George Tallman and Douglas Flint; Tom Martin as Baron Sands was excellent. The Real Widow Brown 27; good business; performance not up to expectations.

**PORT SCOTT, DAVIDSON THEATRE (Harry C. Krnich, manager):** Walker Whitefield in *Hamlet* drew the largest house of the season Jan. 25. Mr. Whitefield gave a very creditable performance in the title role; support fair. Harry Corson Clarke in *What Happened to Jones* had a good house 24; star very clever and co. good. Harry Gilfill and the best co. we have ever had in Port Scott. A Trip to Chinatown to good business 28. Zaza 30. Tim Murphy 2.

**ARKANSAS CITY, FIFTH AVENUE OPERA HOUSE (Amos Gibson, manager):** Della Rocca co. was billed for *London Ladies' Symphony* but failed to appear. Co. stayed over until 26 and gave a very poor performance in *Highland Hall* to good business. Too Much Money 26; business light; good performance. Hans Hanson 30. Black Patti's Troubadours 1. Darkest Russia 2.

**WHITTA, CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager):** Too Much Money Jan. 25; fair business. Black Patti's Troubadours 26; good performance; fair house. Manhattan Stock co. 28-31. The Real Widow Brown 26. Darkest Russia 2. Remember the Maine 9. Ferris Comedians 12-17. AFIMTORIUM (C. W. Birring, manager): Edward P. Elliott in *Christopher, Jr.*, 28, pleased good house.

**JUNCTION CITY, OPERA HOUSE (P. W. Dora, manager):** A Stranger in New York Jan. 25; good performance to capacity. Darkest Russia 29; good performance, fair business. The Real Widow Brown 1. What Happened to Jones 6. A Wise Woman 10. The Girl from Chilli 22.

**PARSONS, EDWARDS OPERA HOUSE (Howard Graves, manager):** Hans Hanson was enjoyed by a large audience Jan. 23. Cinemascope 27; light business. What Happened to Jones 30. The Pirates of Penzance (local) 6, 7. Conner's Dog and Pony Show 9, 10.

**PITTSBURG, OPERA HOUSE (W. W. Bell, manager):** Stowe's U. T. G. Jan. 27; good house. A Trip to Chinatown 25 to capacity; co. excellent. Harry Corson Clarke in *What Happened to Jones* 29; good house; co. excellent. Tim Murphy 3. Ferris Comedians 9-10.

**SALINA, OPERA HOUSE (W. P. Pierce, manager):** A Stranger in New York Jan. 24; excellent co.; S. R. O. Darkest Russia 27; poor house; good co. The Real Widow Brown 2. What Happened to Jones 5. A Wise Woman 12. George L. Cole 14. Edgewood Covert co. 23. The Girl from Chilli 24.

**ATHLISON, THEATRE (John Seaton, manager):** His Busy Day Jan. 24 canceled. The Real Widow Brown 30. A Stranger in New York 31 canceled. Tim Murphy 31. A Wise Woman 3. Black Patti's Troubadours 5.

**EMPORIA, WHITLEY OPERA HOUSE (H. C. Whitley, manager):** Manhattan Stock co. Jan. 22-27 in *A Chain of Evidence*, *The Lightning Rod Agent*, *Below Zero*, *The Two Orphans*, *Monte Cristo*, *St. Valentin's Day*, and *Cinderella*; good co.; large audiences.

**OTAWA, THE ROHRBAUGH THEATRE (G. F. Kaiser, manager):** The Real Widow Brown Jan. 26; pleasing performance; good business; Gertrude Swagette and Charles Harrington business, special mention. A Pair of Black Eyes 2. A Wise Woman 7.

**HUTCHINSON, OPERA HOUSE (W. A. Lee, manager):** Too Much Money to fair business Jan. 23. Black Patti's Troubadours 24; crowded house; audience pleased. Hans Hanson 27; big business; satisfaction given.

**WINFIELD, GRAND OPERA HOUSE (T. B. Myers, manager):** Black Patti's Troubadours Jan. 29. What Happened to Jones 31.

**KENTUCKY.**  
**OWENSBORO, NEW TEMPLE THEATRE (Pedley and Birch, managers):** Don't Tell My Wife Jan. 24; small house; co. poor. William Morris in *The Adventure of Lady Utrana* to a good house Jan. 27. Miss Frances Drake as *Lady Utrana* was exceptionally good. Jefferson Comedy co. presented *Tip Van Winkle* time's Day and *Cinderella*; good co.; large audiences.

**LANCASTER, GARRARD OPERA HOUSE (F. B. Garrard, manager):** Kentucky Comedy 30; small house; bad weather and shooting of Senator Goebel caused; excellent performance. Olympia Opera co. 15, 16. Williams Comedy co. 11.

**FRANKFORT, CAPITOL OPERA HOUSE (Thomas Huber, manager):** Jeffries-Sharkey fight pictures Jan. 24; good business. San Francisco Minstrels 20; good business; fair performance. A Poor Relation 31.

**LOUISIANA.**  
**SHREVEPORT, GRAND OPERA HOUSE (Dave H. Davis, manager):** Under the Dome Jan. 23; small house; excellent performance. Brown's in Town 24; fair house; good performance. Zaza 25. Other People's Money 29; light house; good performance. Creston Clarke 31. Mabel Paige co. 12-17. Why Smith Left Home 14.

**THIBODAUX, OPERA HOUSE (F. L. Knobloch, manager):** Southern's Faust (return date) Jan. 28. Packed a fair audience. Audubon Minstrels 10, 11. A Stars Halfway 18. South Before the War 19.

**MONROE, OPERA HOUSE (J. Sugar, manager):** Under the Dome Jan. 26, 27; good business; performance fair. Creston Clarke 1. Mabel Paige co. 5-10.

**LAKE CHARLES, OPERA HOUSE (H. B. Milligan, manager):** Faust Jan. 27 did not give satisfaction. Krause-Taylor co. 1-3. Other People's Money 4.

**MAINE.**  
**PORTLAND, JEFFERSON THEATRE (Fay Brothers and Hordford, managers):** Robert B. Mantell 31, 1 delighted large houses in *The Dagger* and *The Cross*. James A. Herne 2, 3 to capacity in *Sag Harbor*. PORTLAND THEATRE (E. E. Rounds, manager): *Romance of Coon Hollow* 29-3 to good business; Eagle's Nest, *Love's Old Sweet Song*, *The Phoenix*, *My Friend's Wife*, *For the Old Love's Sake*, *Dollars and Sense*, *The Soldier's Vow*, and *A Fool and a Horse*. (George H. Libby, agent): Burton Holmes made his bow here 1. Manila was his topic, and was enjoyed by a large audience.

**BANGOR, OPERA HOUSE (F. A. Owen, manager):** *London Ladies' Symphony* Jan. 25; fair performance good. Robert B. Mantell in *The Dagger* and *The Cross* 26, 27 gave three splendid performances to S. R. O.; Mr. Mantell excelled himself, and his supporting co. was capable. Jere McCallie Stock co. opened for a week 29 and played a packed house; specialties good. The Little Minister 23. Al. G. Field's Minstrels 24.

**HAGERSTOWN, ACADEMY OF MUSIC (Charles M. Patterson, manager):** The Sleeping City Jan. 27; fair business; co. capable. Davis' U. T. G. 30; fair audience; good performance. Daniel Sully canceled 31. A Night in Chinatown 2. Mitchell's All-Star Players 5-10. Tammany Tigers 12. The Western Star 14. Faust 18. The American Girl 19. A Country Visitor 21.

**ROCKLAND, FARWELL OPERA HOUSE (R. H. Crockett, manager):** Muldoon's Picnic Jan. 25 had good house despite storm; good performance. James B. Macle 15.

**BATH, COLUMBIA OPERA HOUSE (Oliver Moses, manager):** For Fair Virginia Jan. 30; small house. James B. Macle 10. Ulla Akerstrom 15.

**CAMDEN, OPERA HOUSE (W. R. Gill, manager):** Dark.

**BELFAST, OPERA HOUSE (Ray and Maxfield, managers):** Concert by local band 2.

**MARYLAND.**  
**CUMBERLAND, ACADEMY OF MUSIC (Mellicer Brothers, managers):** Chester De Yonde co. Jan. 22-27. S. R. O. Bills were: The Ten Ton Door, The Ranch Hero, Dr. Jekyll and Mr. Hyde, The Shadows of the Scaffold, and North and South. The Bowery After Dark 29; good performance to capacity. Mitchell's All Star Players 30-3, opening in *The Queen's Mark*. A Night in Chinatown 5. A Bunch of Keys 1. Strakosch Opera co. 8-10. The Katzenjammer Kids 12. Tammany Tigers 13. The Star and Demos 15. What Happened to Jones 16. Hello Bill 19.

**FREDERICK, CITY OPERA HOUSE (F. T. Rhodes, manager):** The Sleeping City played a small audience Jan. 26. Davis' U. T. G. to good business 29. A Night in Chinatown 3. A Friend from Cuba 5.

**MASSACHUSETTS.**  
**SPRINGFIELD, GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager):** James A. Herne in *Sag Harbor* taxed the capacity of the theatre three times Jan. 26, 27; the play pleased, and the co. throughout are finely fitted to their parts; Mr. Herne has not favored him any in the past; specialties are good, but gives every one a good showing; Forrest Robinson is well suited, and W. T. Dodge, one of Mr. Herne's finds, made a distinct comedy hit as Freeman Whitman. Children of the Ghetto, with its fine staging and strong co., was not rewarded by a large house, but pleased them 30; Wilton Lackaye, Rosabel Morrison, and Guy Bates Post did especially convincing work. The Rogers Brothers in *Wall Street* 31. His Excellency the Governor 1. The Darling Fair 2. Field's Minstrels 5. The Royal Box 6. Way Down East 9, 10. The Drummer Boy of Shiloh 15-17. AFIMTORIUM, Buck and Keller, managers: A Social Mischance 18. The Telephone Girl 20. A Social Mischance 21. The Telephone Girl 22. The Telephone Girl 23. The Telephone Girl 24. The Telephone Girl 25. The Telephone Girl 26. The Telephone Girl 27. The Telephone Girl 28. The Telephone Girl 29. The Telephone Girl 30. The Telephone Girl 31. The Telephone Girl 32. The Telephone Girl 33. The Telephone Girl 34. The Telephone Girl 35. The Telephone Girl 36. The Telephone Girl 37. The Telephone Girl 38. The Telephone Girl 39. The Telephone Girl 40. The Telephone Girl 41. The Telephone Girl 42. The Telephone Girl 43. The Telephone Girl 44. The Telephone Girl 45. The Telephone Girl 46. The Telephone Girl 47. The Telephone Girl 48. The Telephone Girl 49. The Telephone Girl 50. The Telephone Girl 51. The Telephone Girl 52. The Telephone Girl 53. The Telephone Girl 54. The Telephone Girl 55. The Telephone Girl 56. The Telephone Girl 57. The Telephone Girl 58. The Telephone Girl 59. The Telephone Girl 60. The Telephone Girl 61. The Telephone Girl 62. The Telephone Girl 63. The Telephone Girl 64. The Telephone Girl 65. The Telephone Girl 66. The Telephone Girl 67. The Telephone Girl 68. The Telephone Girl 69. The Telephone Girl 70. The Telephone Girl 71. The Telephone Girl 72. The Telephone Girl 73. The Telephone Girl 74. The Telephone Girl 75. The Telephone Girl 76. The Telephone Girl 77. The Telephone Girl 78. The Telephone Girl 79. The Telephone Girl 80. The Telephone Girl 81. The Telephone Girl 82. The Telephone Girl 83. The Telephone Girl 84. The Telephone Girl 85. The Telephone Girl 86. The Telephone Girl 87. The Telephone Girl 88. The Telephone Girl 89. The Telephone Girl 90. The Telephone Girl 91. The Telephone Girl 92. The Telephone Girl 93. The Telephone Girl 94. The Telephone Girl 95. The Telephone Girl 96. The Telephone Girl 97. The Telephone Girl 98. The Telephone Girl 99. The Telephone Girl 100.



**HUDSON.—OPERA HOUSE:** Wolford-Sheridan co.



**IN THE PULSE OF NEW YORK 3.** Culhane, Chace and Weston's Minstrels.

**WELLSVILLE.**—RALPH'S THEATRE (C. A. Rathbone, manager): Carver Stock co. in Hip Van Winkle 6. Welsh Brothers' U. T. C. 7.

**ELLENVILLE.**—MASONIC THEATRE (E. H. Munson, manager): Hi Henry's Minstrels Jan. 26; S. R. O. satisfaction given. George H. Wendling 3.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager): Press Club Minstrels, of Newburgh, 2. E. V. Fadden Stock co. 5-10.

**ROXBURY.**—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Duffy's Jubilee did not appear Jan. 26.

**FREDONIA.**—GRAND OPERA HOUSE (Potter and Cook, managers): Eight Bells Jan. 27; excellent performance. The Highwayman 5.

**DUNKIRK.**—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Eight Bells Jan. 29; excellent performance; S. R. O. Two Jolly Rovers 3.

**MEDINA.**—OPERA HOUSE (Cooper and Hood, managers): Dark.

## NORTH CAROLINA.

**ASHEVILLE.**—GRAND OPERA HOUSE (J. D. Plummer, manager): Chapman-Warren co. 29-3. International Operatic co. 1. West's Minstrels 4. The Girl from Chilly 14.

**WILMINGTON.**—OPERA HOUSE (S. A. Scott, manager): Wilbur K. Irwin Opera co. opened for a week Jan. 29 in The Vagabonds to large house. Primrose and Duckstader's Minstrels 31 played a large house.

**GOLDSBORO.**—MESSINGER OPERA HOUSE (R. H. Griffin, manager): Country Visitor Jan. 27; performance good; fair house. International Operatic co. 6.

**RALEIGH.**—ACADEMY OF MUSIC (R. C. Rivers, manager): Wilbur-Kirwin Opera co. Jan. 22-27; business satisfactory. A Country Visitor to good house 29. Mozart Symphony Club Theatre 3.

**NEW BERN.**—MASONIC OPERA HOUSE (J. C. Green, manager): Side Tracked Jan. 18 failed to place a very large house. Alva Heywood 5. International Operatic co. 8.

**CHARLOTTE.**—OPERA HOUSE (Nat Gray, manager): James Lott, Jan. 26 in Lord Byron to S. R. O.; audience delighted.

**FAVETTEVILLE.**—F. I. L. I. OPERA HOUSE (J. G. Hollingsworth, manager): Mozart Symphony Club 3. St. Plunkard 19.

**MT. AIRY.**—OPERA HOUSE (W. H. C. Dodson, manager): Dark.

## NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, manager): Shenandoah attracted good business and gave satisfaction Jan. 24. Matthews and Bulger in By the Sea and Waves 27 were greeted with a big house. The Nominer 31. A Contented Woman 15. Dear Berta 25. Devel's Action 26.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): Shenandoah Jan. 25; big house; receipts, \$1654; audience satisfied. Matthews and Bulger 29. The Nominer 1. A Contented Woman 17. The Little Host 25.

**GRAND RAPIDS.**—GRAND OPERA HOUSE (W. W. Ricketson, manager): Grafted Military Band, assisted by The Dazzler co., gave a pleasing concert to large audience Jan. 24.

**JAMESTOWN.**—OPERA HOUSE (W. Secombe, manager): The Little Minister Jan. 23. The Nominer 2.

## OHIO.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boda, manager): Otto Killeus, business manager, Jan. 25, 26 to slink house. Paderewski 27 light house. Sir Henry Irving and Ellen Terry in The Merchant of Venice to capacity 29. Julia Arthur 12, 13. Kellar 16, 17. Walker Whitehead 21, 22. LYCEUM THEATRE (Frank Burt, manager): Devel's Action 26. The house 25-27. Many new features have been added. McFadden's Row of Flats, a popular attraction, did good business 28-31. A Young Wife 8-10. A Day and a Night 11-13. BURT'S THEATRE (Frank Burt, manager): Al. Reeves co. presented a good vaudeville and burlesque performance 25-27 to fair business. Kidnapped in New York, with Barney Hillmore and a good co., was well patronized 28-31. ITEM: Devel's Action 26. Burt's Theatre will be run as a vaudeville house with continuous performances. Camilla Crumes has joined Kidnapped in New York.

**C. M. ELLISON.**

**URBANA.**—MARKET SQUARE THEATRE (Frank McFadden, manager): A Woman in the Case Jan. 25, medium house. Harry Bartlett was very funny. Gracie May was chic and charming. The violin solo of Celeste Seymour was pleasing. Nellie Hartley's singing was enjoyed. J. W. Letton, R. C. Thomas, H. Burton, Scott, Raymond, M. C. Nibbs, Lilyan Crane, and Allie Nibbs were good. The Katzenjumper Kids (return date) 29 kept an S. R. O. house. Laughing, Edward and Libbie Blum, Ed. Mudge, and Maudie, returned to the stage. Harry Price renewed their hits. Jerome and Alexis who have just joined are wonders, and their act goes well. Sis Hopkins 3. Courtied into Court 9. ITEM: The condition of former Manager Albert Wilkins is still poor. W. H. McGOWN.

**DAYTON.**—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business manager): Phroso Jan. 24. Pictures of the J. J. Sharkey contest to light business 25-27. ITEM: PARK THEATRE (Harry C. Feltner, manager): Hopkins Trans-Oceanic 22-24. The specialties in their entirety were of an exceptionally high order, and embraced A. O. Duncan, Bowman and Adelle, Mlle. Marcelina, and Faller and Semon. Midnight in the Garden of Good and Evil 25. It is replete with sensational climaxes, and has good scenic and electrical effects. J. W. WEIDNER.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Polta, manager): Irene Taylor co. played large audiences Jan. 25-27, presenting Forget Me Not, Camille, East Lynne, and The Embassy Ball. Elias Day in Characteristics delighted a packed house. Midnight in Chinatown 1. Miss New York, Jr. 2. Elks Circus 3. Service Service 4. Courtied into Court 9. Burt's Theatre 5. Burt's Theatre 6. Burt's Theatre 7. Burt's Theatre 8. Burt's Theatre 9. Burt's Theatre 10. Burt's Theatre 11. Burt's Theatre 12. Burt's Theatre 13. Burt's Theatre 14. Burt's Theatre 15. Burt's Theatre 16. Burt's Theatre 17. Burt's Theatre 18. Burt's Theatre 19. Burt's Theatre 20. Burt's Theatre 21. Burt's Theatre 22. Burt's Theatre 23. Burt's Theatre 24. Burt's Theatre 25. Burt's Theatre 26. Burt's Theatre 27. Burt's Theatre 28. Burt's Theatre 29. Burt's Theatre 30. Burt's Theatre 31. Burt's Theatre 32. Burt's Theatre 33. Burt's Theatre 34. Burt's Theatre 35. Burt's Theatre 36. Burt's Theatre 37. Burt's Theatre 38. Burt's Theatre 39. 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## THE FOREIGN STAGE.

## LONDON.

The New Religious Play Craze—The Hippodrome Opened—News Abroad.  
(Special Correspondence of The Mirror.)

LONDON, Jan. 29.

If I lead off in this epistle by a few references to a "religious" play boom that now threatens us, as I some months ago predicted, it is because I find that THE MIRROR's recent excellent leading article on so-called "religious" melodrama has created a strong impression in our theatrical and journalistic circles, and has been appreciatively quoted. As for us, all sorts and conditions of more or less theological "purpose" plays are hanging over our heads, like the sword of the man whose name starts out with a swear word.

Touching these same "religious" plays: in the first place here is Wilson Barrett, energetically engaged in adapting for the stage Sienkiewicz's exciting early Christian story, "Quo Vadis," which reads almost like Fox's "Book of Martyrs." Barrett is, he says, adapting this book chiefly to confound those who have declared that "Quo Vadis" suggested—if it did not form the entire groundwork of—"The Sign of the Cross." For my part, I should have thought that the fact that The Sign of the Cross was written a year before "Quo Vadis" was published is refutation enough. Moreover, I don't see what use "Quo Vadis" is to W. B. after The Sign of the Cross. But that is his business.

Secondly, two at least of the many dramatizations recently made of your Lew Wallace's story "Ben-Hur" are promised here—one being George Leitch's version, which he now calls A Prince of Jerusalem, and another being the one now running on your side—and about to be imported here.

Thirdly, two dramas, each more or less based upon your phenomenally successful native religious novel, "In His Steps," are even now close upon us. One of these "In His Steps" plays is to be performed under the managerial auspices of the extensive play-running firm of Hardie, Von Leer and Gordy, at the Adelphi next Monday week. The drama in question is by Arthur Shirley and Sutton Vane, and is, as I have proved by personal inspection, indebted in any great degree to the Reverend Sheldon's ubiquitous story. After starting, as it were with the well-known interview between the then merely well-meaning cleric and the starving wanderer whom he succors, the Adelphi play blossoms forth into what appears to be a strong melodrama of domestic—yes, even of socialistic—tendencies. In the course of the action many a startling scene is to be displayed, including one showing a batch of what our General Booth would call, "Submerged Tenth" miserable creatures, all cringing around a coffee stall. The scene of this play is not laid in America—as it is in "In His Steps"—but in and around London Regent's Park and certain slums not far therefrom. It has been announced that the title of this play is The Better Life, but I have reason to believe that this will be changed to the somewhat startling name, The World, the Flesh and the Devil—under which name the play was first tried in our provinces.

The other "In His Steps" drama, which has again cropped up, is that adapted, as I notified you a fortnight ago, by Francis Neilson, stage-manager at the Duke of York's and the Criterion. Neilson has been commissioned by an extensive and more or less Nonconformist syndicate, anxious to exploit the views of the author of "In His Steps." This book being in itself more controversial than dramatic, Neilson has found it best to take four of the Reverend Sheldon's theological stories in order to make this one play. His work, which I have had the opportunity of examining, certainly looks strong, especially in such scenes as that showing, in Calvary Church, the preacher's denunciation by certain still Mammon-worshipping members of his flock, for having dared, in effect, to sermonically denounce them for not more closely adhering to the tenets of the Sermon on the Mount.

The syndicate concerned with this play, which is called Philip Street, or In His Steps, proposes not only to tour the play around our usual suburban and provincial theatres, but also to exploit in several specially prepared moveable theatres, after the fashion of the performances of our early English "Mystery" plays. But nothing is yet settled in the matter.

The only theatrical or variety event of the week has been the opening of the Moss Stoll and Thornton Syndicate's new and beautiful variety temple, the London Hippodrome, just off Leicester Square, and next door to Daly's Theatre. The beauty of the new building and the tremendous equestrian, acrobatic, aquatic and dramatic show—plus the marvelous hydraulic machinery for turning the circus ring into an "ocean" and vice versa—have caused a huge sensation and even in these times of depression, are already drawing all London. Little Tich came out screamingly funny as the American Abner Minded Millionaire in W. C. MacFadden's "ambitious burlesque," entitled Giddy O'Connell, with music by George Jacob. The new Hippo is, I hear, taking £400 at each of its two shows per day.

The Bonnie Dundee, title just given on your side to Laurence Irving's Claverhouse play, to be produced during Robert Taber's season, which starts at the Adelphi on March 16, is very old. We have two or three plays thus named.

Circumstantial Evidence is the present, but apparently none too novel, title given to the adaptation of Marcus Clarke's enthralling convict story, "For the Term of His Natural Life," to be produced by Charles Warner for Robert Arthur at the Princess's are long.—Martin Harvey in addition to his arrangement to produce Herman Merivale's long-unrehearsed-about new play, Don Juan Tenorio, at the Prince of Wales's one of these days, has just secured a new play by the late Alphonse Daudet, in French, to give it the title originally chosen by the French author—namely, The White Lily, a play name also used here before.

What happened to Jones is to be revived by player and play financier, Herbert Sleath, at Terry's on Monday.

Marie Tempest, still out of San Toy at Daly's, with her husband, Cosmo Stuart, will produce a new comic opera at the Strand, after the run of J. B. Darnley's new comedy, Facing the Music, which will soon follow the still popular play, The Wrong Mr. Wright.—Five of our suburban pantomimes finish to-night, after runs of only one month.—Forbes Robertson is better, and has gone to Palermo.—Kyrle Bellou, also influentially affected, is about to embark for Alexandria to recuperate.—Ben Greet and company will start a season at the Comedy next Thursday with a revival of Money.—Anon Greet will produce at the Comedy the new play, In Spite of All, written by Novelist Edna Lyall, who was born Bayly.—A good many of our theatrical folk have been volunteering for active service in the Transvaal. Among them are Robert Lorraine, husband of your lovely Julie Opp; and Walker Leigh, husband of our sweet Decima Moore.

I have just learned that Wilson Barrett's very next production will be Louis Napoleon Parker's play, The Swashbuckler. W. B. is now rehearsing it in Brighton.—Miss Hobbs is going so strong at the Duke of York's that extra matinees have had to be turned on.—Your quaint, captivating little Josie Mackaye, and your droll big De Wolf Hopper, have a story apiece, with portraits, in the new issue of that useful annual, the Eve Almanack.

As I started with "religious" plays, so I finish by mentioning one called Joseph and His Brethren, just produced at a Roman Catholic Mission Hall in Whitechapel, with Cardinal Vaughan among the kind friends in front.

LONDON, Jan. 27.

This confounded war of ours continues to make its malign influence felt upon all sorts of amusements, both public and private. The numbers of

families bereaved, or in hourly dread lest they shall be so, are not only staying away from the playhouses and music halls in their thousands, but are also canceling all sorts of arrangements for balls, conversations, soirées, etc. Only a few entertainments are doing anything like big business: such as the Drury Lane pantomime, the new Hippodrome, and Her Majesty's with Tree's lovely revival of A Midsummer Night's Dream.

It is not surprising, therefore, that the week has not been too prolific in theatrical and variety novelties. In fact, in the halls almost the only indication of change worth mention was the debut of your Frank Lawton, the whistling ex-Belle of your York-list, at our London Pavilion and our Oxford. Lawton, I found, was received most enthusiastically at both halls, the managers of which had specially provided for him a lovely scene, representing Fuller's candy shop in Regent Street. At the Pavilion, Manager Glenister had engaged the lovely real counter girls and the whitecoated commissionaire from Fuller's, a bit of realism commendable enough in its way, but resulting on the first night in something like stage fright for the real people concerned. At the Oxford, Manager Gilmer contented himself with engaging a few pretty chorus girls and a trained super for the aforesaid dumb characters. Lawton's whistling was even more wonderful than ever, and we have some excellent whistlers here of our own. I can tell you, Lawton also threw in a spell of dancing and of bone-playing, in which fine arts he is equally skilful. He undoubtedly made a pronounced success at both halls. At the Pavilion also there appeared your lovely citizeness, Helen Dupont; also late a Belle of New York-list, whose beautiful presence fetched all beholders, especially those belonging to what you would doubtless call the junior baldhead brigade. The lovely lady was very vivacious, and was especially effective with a tricky little exit kick, such as Vanoni first introduced to our stage. She will, however, methinks require some better material upon which to exercise her voice.

American whistling is also to the fore at the Tivoli, where the Mrs. Alice Shaw and her two lovely twin daughters are great favorites. At this hall this week there has been produced a highly facetious sketch, entitled To-Night's one Night. This has been written by the industrious sketch provider, Wai Pink, and set to music by the ditto composer, George Le Brun, for the somewhat ubiquitous sketch player, Joe Elvin. This playlet shows how Joseph gets shut up in a mansion, which he is told is part of his uncle's wax works show, and is persuaded that all the inhabitants therein are made of wax, and that this very night is the night of their annual awakening to life for a fancy dress ball. This notion, somewhat of an old fancy, is comically drolly worked out, and affords not only scope for many funninesses on the part of Elvin, but also for much effective topical and patriotic business in connection with the supposed wax work folks' fancy dress ball.

The only dramatic novelties of the week have been in the suburban theatres. A patriotic drama, On Her Majesty's Service, has been produced at the Standard, Shoreditch, and a romantic somewhat rough melodrama, Clippy Jack, produced at Morton's, Greenwich. Both plays, although containing nothing especially novel, have proved effective, and have been rewarded with applause. Stay, though, as regards On Her Majesty's Service, there are certainly two little novel touches of a kind. In the first place the interest is divided between two heroes, with each of whom the audience alternately sympathize; eventually going in, with some emphasis, for the poorer hero of the two. In the second place the nearest villain imparts a decidedly fresh strain to heavy villainy; for, although he, as heretofore, pines to secure the rich estate of the richer hero, he strangely enough does not, as has always been the case hitherto, yearn to "possess" the heroine.

A somewhat strange, but weirdly effective bit has been snatched by yours truly this week in the far East, at a little low priced music hall, called The Forester's. It was played by the Karno Troupe, described as twelve speechless comedians, and was announced as a farcical pantomime. It proved, however, to be really a terrible tragedy of the slums. The chief characters included a poor wretched nymph of the pavement, an escaped thief of terrible intensity, and a money grubbing murdering Jew, who eventually fatally stabbed the escaped thief and his pal, and was promptly haled on to meet his doom. This so-called "farcical pantomime" was entitled The Hooligans, and was received with yells of laughter by what was principally a Hooligan audience drawn from the surrounding neighborhoods of Whitechapel and Spitalfields, and within a stone's throw of the foul and ill-lighted spot where Jack the Ripper committed most of his terrible murders.

While in this neighborhood, I made it my business to again explore some of the scenes of these awful crimes, and I have to report for the honor and glory of old England that they are still as foul, and if possible worse lighted, than ever. There is no doubt that the stranger who ventures into these alleys and courts indeed carries his life in his hand, if not on the tip of his finger. The squalid misery of this region and the poverty and sorrow into which many wives, mothers and children have been thrown by the calling out of the struggling toilers, the wiles of our reserve forces makes one blush in spite of the benevolence that has been exercised of late in aid of funds for the benefit of such sufferers.

On Thursday, Ben Greet and company opened the Comedy with a revival of Bulwer Lytton's conventional cost-and-trousers play, Money. As I feared, however, the drama made no impression worth mention: for if it was strident when it was written at the time our Queen was ascending the English throne, it is, of course, appears far more so now. The only time that I remember this copybook maxim play seeming anything like life was when the Bancrofts produced it some quarter of a century back, with poor Charles Coghlan as Alfred Evelyn.—Beerholm Tree was out of the bill of Her Majesty's on Monday for the first time since he has had the theatre. He had to go to Paris, and got stuck on the road; whereupon, as you understand, Norman McKinnel went on and played Bertie the Weaver, and did so with much success.—Our next week's arrangements include the starting of a series of German plays at St. George's Hall next Tuesday; George Alexander's opening of his new St. James' Theatre next Thursday, and George Edwards' production of the new Gaiety play, The Messenger Boy, next Saturday instead of to-night as originally proposed.

We are all anxiously waiting to hear what Henry Arthur Jones and Tree's Tree's brother, Max Beerholm, will have to say to-morrow night concerning the drama at the annual dinner of the Playgoers' Club at the Hotel Cecil.—Hardie, Von Leer and Gordy have just arranged to transfer the present Drury Lane pantomime to their Shakespeare Theatre, Liverpool, next Christmas.—Herbert Sleath will rejoin Martin Harvey at the Prince of Wales's to act in a new Don Juan play, not Herman Merivale's, to be presently produced there.—Charles Wyndham tells me that he will revive Pinero's Dandy Dick at his new theatre on Feb. 8, and will then go holiday-making.—Charles Hawtreys notices that he has secured a new play by Frederick Anstey, author of "Vice Versa." Hawtreys reckons to produce this play some time in 1901, by which time he thinks that your Richard Ganthony's clever play, A Message from Mars, will have done running at the Avenue. GAWAIN.

## HONOLULU.

(Special Correspondence of The Mirror.)

HONOLULU, H. I., Jan. 5.

The great success of the two months' engagement of the Boston Lyric Opera company at the Hawaiian Opera House in this city led the Orpheum Theatre company to make them an offer to play thirty nights more, at the Orpheum, that was accepted by Colonel W. A. Thompson. Popular prices prevail at the Orpheum, the best seats being \$1, as against \$2 at the Hawaiian Opera House, but the same people evidently patronize both houses. The house is crowded nightly. It is probable that the engagement will be extended another month. CH. CLIMAX.

## PARIS.

The Horrors of En Paix—Bills New and Old—Capoul at the Opera.  
(Special Correspondence of The Mirror.)

Paris, Jan. 18.

One always enters Antoine's Theatre with the feeling that any roseate tints that may have been imparted to one's views of life by a good dinner are to be speedily knocked into a cocked hat by some morbid drama that will make all the world take on the aspect of a morgue, and drive one to a café chantant for relief. Even at this theatre, however, one rarely encounters a drama so gloomy and depressing as Louis Bruyère's En Paix (In Peace), that Antoine produced on Jan. 8. Grewsome though it be, and unlikely to win popular favor, it cannot be denied that M. Bruyère has written a play of intense power, that holds the auditor fascinated throughout its action. Its theme, the incarceration of a sane man as a lunatic by his enemies, is not a novel one. It is told, however, most skilfully; the plot is unfolded directly and with horrible detail.

The unfortunate being who thus loses everything in life save the most pitiable existence is a wealthy merchant of middle age, named Varambault, whose son-in-law, Meriel, robs him when entrusted with the care of his business, and then in order to shield his crime plans to have Varambault locked up as insane. In this he is assisted by his victim's family, who, for their own ends, desire that he be put out of the way. A devoted friend of Varambault, Leblanc, and the family physician are also parties to the plot. The unhappy man, naturally of violent temper, is goaded like a bull by his destroyers until, maddened, he is dragged off as a lunatic to a private asylum, presided over by one Dr. Collas, a very sensible humane guinea. This worthy physician makes a specialty of cases like Varambault's, and his devilish system is so perfected that no mentality can long remain sound under it.

We see this hell on earth in the second act. Under the watchful eye of the Machiavellian Collas a number of poor wretches are gibbering in insanity. The spectacle makes one shudder. The inmates, in addition to being detained without hope of freedom, are robbed and maltreated by the things that the doctor employs as attendants.

After Varambault has been in this house of torture for several months his elder daughter and an uncle, who alone of all his relatives have stood by him, secure an order for a legal inquiry into his condition. But Collas is equal to the emergency. When the examiners appear Varambault is in a frenzy, having been accused by the doctor of cherishing a passion for his own daughter. He attempts to strike one of the committee, who mentions the daughter's name. His condition convinces the examiners that he is insane, and he is put in a straitjacket and condemned to remain in the asylum for the rest of his days. And as he is dragged away the sinister Collas says grimly: "Let him be left in peace."

All the greatness of the drama was vividly brought out in the interpretation. The character of Collas was splendidly shown by M. Genier, whose cruelty pervaded the play, and made one shiver on his appearance. M. Antoine gave a wonderful portrayal of Varambault. The other characters were in good hands.

La Jonasse de l'Orgue, an exciting melodrama by Xavier de Montepin and Jules Dorney, has been revived at the République, and is going well.

Possibly because of its inadequate mounting and possibly because it was too good for its audience, La Reine de Tyr, Jacques Richepin's fine tragedy, has been taken off at the Maguère. L'Anneau de Fer, a melodrama by Monticler, Marcellin and Delacourt, with a much involved plot, is its successor.

Shakespeare, the farce, is dead; and the dog that took the title-role was advertised for sale in the papers the other day. The management of the Bouffes-Parisiens have now revived the once popular François les Bas Bleus, that went on last evening.

The Théâtre de l'Œuvre, conducted by M. Lugné-Poë, gave Maurice de Faramond's drama, Monsieur Bonnet, at the Gymnase on the afternoon of Jan. 6. The play is of the modern school, and has as its theme the differences in ideas and interests existing in different generations of the same race, and the conflicts resulting therefrom. The performance was most acceptable. It is doubtful, however, when we shall see another of the series, as M. Lugné-Poë has resigned from both the Gymnase and the Théâtre de l'Œuvre. Poor M. Lugné-Poë. His road has always been a rocky one, but he is true to his art.

Premieres close at hand are those of La Fiancée de Thylda at the Cluny; L'Homme à l'Oreille Coupée, at the Athénée; Papa Beaupère, at the Déjazet; and La Gitane, by Jules Richepin, at the Antoine.

France d'Abord, despite many merits, is not a success at the Odéon, and Les Four Chambault succeeds it. Michel Strogoff will shortly displace Robinson Crusoe at the Châtelet.

The Olympia has a new spectacle, The War in the Transvaal, that is quite realistic. Announcement is made that Victor Capoul, who has been in New York for some time, has been selected by M. Gailhard as his associate in the direction of the opera, succeeding the late M. Bertrand.

Georges de Porto-Rich, author of Amoureuse and other plays, was made an officer of the Legion of Honor.

Sarah Bernhardt, much to her disgust, figures in an amusing incident that was made public recently. It appears that while on her way to Bordeaux last summer, Madame Bernhardt attempted to take a pet dog in the same compartment she occupied on the railway train. The officials requested her to allow the animal to be placed in the dog carriage. The actress refused, whereupon the police were sent for. Though liable to arrest, Madame Bernhardt was permitted to go free. The next heard of the matter was the receipt by the Paris police of a formal inquiry from their confreres of Bordeaux as to: 1. The exact standing of a woman called Sarah Bernhardt, and 2. The morals and mode of existence of this woman.

What is fame, any way? T. S. R.

## MEXICO.

The Native Stage Yet Primitive—What the Cities Offer—Attractions.  
(Special Correspondence of The Mirror.)

Mexico, Jan. 20.

The theatre of Mexico is yet, unfortunately, in a state of primitive development, and among the principal causes contributing to this unsatisfactory condition may be named the almost entire want of any sound encouragement to the author, actor or manager.

In the first place, there are very few cities in the Republic of sufficient size to assure to any managerial enterprise sufficient encouragement to warrant an undertaking involving the securing of native or foreign companies for extended tours of the country. The cities, also, in most instances are so far apart that railroad fares figure very materially. All large cities have their theatres, it is true, and in most instances they are very respectable in point of appearance and appointment, but the expense necessary to reach them is considerable, and the length of time that any company may remain, with a degree of certainty of good results, is, at the most, from two to four weeks; whereas in the City of Mexico two months may be counted on for an all attraction, and possibly three. The condition applies to but about six cities in the entire Republic. There are many smaller cities where brief stops could be made, but they would be found in many respects undesirable.

The natural result of this state of things is that there is not to be found in the entire Republic a first-class actor or actress, company, manager or author. The prospects of the latter are

distinctly unhealthy, and I cannot name a dramatic writer who has contributed anything to the theatre which is likely to endure. Mexico has, however, produced two poets who have claims to sound merit, even if not in the dramatic line, and it is but just that their names should be recorded here. They are Juan de Dios Peza and Jose Peon del Valle.

The starring system is unknown here, and the companies that they do have may be likened—mildly, however—to the stock system, as in each one or two actors always occupy positions of greater prominence than the rest. The principals of practically all companies are Spanish, and are imported from Spain.

During my stay here of some two years I have only heard of one performance of Shakespeare. Othello was given at the Hidalgo (named after the Washington of Mexico) Theatre, and this performance I did not see. Perhaps it is well that they respect these immortal creations.

In the City of Mexico we have the National, Principal, Arbeau, Hidalgo, and Mignon theatres, and the Teatro Mignon. In all six for a city of 400,000 people. The National is the most imposing structure of all, and reminds one, on the interior, of the Academy of Music, New York, only that perhaps it is somewhat handsomer. On the outside it presents a much more dignified appearance than the Academy does. Supported by massive stone columns and closed by immense iron gates, one walks through a number of arches and halls before the theatre proper is reached. This house was built in 1846 at a cost of some \$400,000, Mexican silver. It is open for perhaps three or four months each year, when opera companies are generally imported from Italy or Spain to give the well-known standard operas of the great masters. If the companies are good—they are rarely first-class—they meet liberal patronage; if the reverse, they receive the proverbial cold shoulder, for your Mexican playgoer understands music, living as he does in a country where there is much musical talent, and where some of the finest bands in the world may be found.

Special engagements are frequently played here, and some of the great artists of the world have appeared on these boards. Tamagno played here one month several years ago, and it is said that his genius worked up some of the Mexicans to such an extent that small bags of gold were tossed up to him upon the stage. I doubt this. Ten years ago Patti, Scialchi, and Nordica appeared with great success. Bernhardt played an engagement in 1886 with marked success. Emmanuel and Rita of Italy have appeared here; also Penullo, from the same country. Coquelin and Hading appeared here a number of years ago, and with eminent success. I am told, the Emma Jullien Opera company failed signally at this house; whereas Louis Fuller in his dances found only mild success in her two months' engagement some few years ago. Angela Peralta, a really prominent singer of Mexico, was cordially received here by her country people. She has been dead now some twenty years. These are the only prominent artists I can at present recall who have graced the boards of the National. Maria Guerrero, a prominent Spanish actress, has just closed an engagement of twenty-five nights. I saw one of her performances, and she impressed me. During this engagement Cyrano de Bergerac was given its first performance in Mexico and in Spanish. This was the only play in the entire repertoire which was repeated. The bill was changed every night with this exception, and this course affords a striking contrast to existing conditions in the States, so fatal to the best development of the actor. Among the comedies presented may be mentioned El Tanto Porcento (The Quantity of Per Cent), by D. Adelardo Lopez de Araya; Me Conviene esta Mujer (This Woman Suits Me), by D. Eduardo Zamora y Caballero; Una Casa de Fieras (A House of Iron), by D. Rafael Maria Liern; Lo Positivo, etc.

Scialchi opened last night an engagement of five nights and met a warm reception upon her first return after some ten years. The house was not full, however. Time does not seem to impair that wonderful contralto voice, whose tones have been heard around the world. She was assisted by Chevalier Le Verde, pianist; Signor Francesco, Madame de Pasquali, and Signor de Pasquali. Scialchi sang the air "Nobil Signor," from The Huguenots, and was cordially received in this, her first number. The quartette from Rigoletto proved the feature of the evening. To Mr. J. Allen Whyte the Mexican public should be grateful for this engagement.

GUIDO MARRING.

## JAMAICA.

Performances for the War Funds—Trouble at the Circus.  
(Special Correspondence of The Mirror.)

Kingston, Jan. 21.

Lowande's Circus is still here, doing poor business. Miss Henghst, one of the company, recently issued a challenge to meet and fight in a broadsword bout. After some days the challenge was taken up by a man calling himself "Captain" Charles Higgins. After a sharp combat, the bout was declared a draw. The following night Higgins appeared at the circus tent with more than one hundred followers, prepared to take the circus by storm. The police were called and Higgins was arrested. In court next day he was bound over to keep the peace.

A dramatic entertainment is being arranged by Mrs. De Mercado, a society woman of Kingston, in aid of the War Fund. The programme is to consist of In Honor Bound and A Sheep in Wolf's Clothing. Mrs. De Mercado will recite "The Absent-Minded Beggar."

Dick Whittington and His Cat was presented at the Theatre Royal, Jan. 17, by the officers and men of the naval establishment at Port Royal. There was quick action throughout the performance, and many who partook of the words of commendation. The proceeds reached over \$600, which was contributed to the Mayor's fund for the "Tommy's" at the front.

Lowande's Circus will leave to-morrow for Montego Bay. MONTGOMERY IRVING.

## SAID TO THE MIRROR.

GEORGE V. HORART: "Concerning certain lines in Broadway to Tokio, spoken by Joe Ott, and said to have been borrowed from vaudeville comedians, permit me to make it plain that, excepting one song written by his brother, all of Mr. Ott's lines are original with the authors of the piece. A few of his jokes were written by me years ago for publication, and if vaudeville comedians have appropriated these, they have done so without my knowledge and such material is no less original with me. In justice to Mr. Ott, I wish it understood that he is speaking the lines as written, not interpolating anything."

F. S. CUNNINGHAM: "The fire that destroyed the Depew Opera House, Peekskill, N. Y., on Jan. 29, did not originate in the theatre part of the building, but in the rooms occupied by a club. I state this, as insurance companies generally attribute theatre fires to the inflammability of scenery and to carelessness with cigars and matches on the stage."

EDWIN DE COURSEY: "Please mention the fact that I have not severed my association with John W. Vogel, but will continue as business-manager of the Vogel and Deming's Minstrels."

## ENGAGEMENTS.

D. F. Brine, for Three Little Lamps.  
O'Kane Hillis, with Ellen Rowland.  
George Morton, for Darkest Russia.  
Harry Webster, for What Happened to Jones.  
Grace Beebe, Will J. Maddara and Fred J. Woodward, for A Romance of Coon Hollow.  
Madge Stirling, with Edie Carlton, succeeding Maurice Belmont.  
E. M. Molland, for Hearts are Trumps.



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Under Direction E. J. BUCKLEY.

## AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of the Dramatic Arts appeared, on last Thursday afternoon, in their fifth matinee performance of the season, at the Empire Theatre. There was present the usual large assemblage of spectators, and the entertainment proved to be the most enjoyable, though by no means the best, of the students' performances this season. The play presented, *The Falcon*, by Alfred Tennyson, and *The Somersault*, by Frank C. Drake and Anna Leach, afforded a contrast alike diverting to the audience and well calculated to disclose the abilities of the players in portraying antithetical emotions.

Lord Tennyson's poetic drama, though an old-time friend of the library, was, until this occasion, a stranger to the local stage. As an acting play it naturally appeals to few, but it served admirably on Thursday afternoon to bring forward at least two players of evident refinement of feeling and graceful accomplishments. N. L. Jenkins, as the self-sacrificing Count Federigo, played earnestly, and with keen appreciation of the beauties of his lines. His elocution was strikingly good, his bearing was actorlike, and there was but little room for improvement in his impersonation. Almost the same may be said of Josephine Gaudier as Lady Giovanna, though at times her elocution was marred by a lack of clearness in pronouncing final syllables. Sumner Gard and Katharine Hammond were satisfactory in the minor roles of Filippo and Elisabetta.

The *Somersault*, that was presented for the first time on any stage, earned more genuine applause than has been heard at an Academy matinee since *Fernanda Eliseu*, as Liz, made the undergraduate hit of last season. The *Somersault* is pure farce from beginning to end. It is a mosaic of bright incidents, having sufficient design to make it effective in its entirety. There are many criticisms in construction, notably in the awkward manner of leading up to several of the important entrances and exits. Time is made to expand and contract most marvelously to suit the action, probabilities are held none too sacred, and reason is again and again sacrificed to mirth. Frank C. Drake and Anna Leach, the authors, have committed most of the errors peculiar to farce writers, but they have more than atoned for these by the gaiety and originality that abound in *The Somersault*, and especially by the perfect realism of dialogue and detail.

The story unfolded in the three acts of the farce concerns chiefly Thomas Osprey, a respectable young husband and father, and his cousin, Marion Westfall, whose seven years' lapse of memory furnishes the basis for the plot. Osprey sends his wife and child to Bar Harbor, and arranges to have his friend, Julian Paret, spend the days of his temporary bachelorhood with him. Marion Westfall, to whom Osprey was engaged seven years before, arrives under the care of her mother and Dr. Mallory. Owing to her mental ailment the seven intervening years have dropped out of her memory and she believes herself to be still the sweetheart of Osprey. Dr. Mallory induces Osprey, upon the grounds of humanity, to pretend that this is the case. It is hoped that by diplomatic treatment Marion's memory may be restored. This medicinal love-making, though perfectly understood by the members of the household, awakens the tongue of the town gossips. A committee from the church comes to investigate the scandal, and soon afterward two reporters from a sensational New York paper arrive, bent upon gleaming facts and fancies enough to turn into a scare-head a two-column story. At this juncture Mrs. Osprey returns from Bar Harbor. Osprey, fearful that a storm is about to break about his head, takes leave of his home and friends with the expectation of never returning. Paret, who is in love with Marion, succeeds in restoring her memory by means of a familiar melody and a once admired poem. Marion, remembering Osprey's late devotion to her, is indignant and determines to punish him by compelling him to continue in the now almost unbearable deception. The whole matter is explained to Mrs. Osprey, who joins in the joke, and when Osprey returns he is plunged into a network of complications that nearly drive him to suicide. When his tormentors are satisfied, an explanation of a dozen words suffices to bring the farce to a proper termination. The last act is a trifle too long. One feels that Osprey's punishment—which is a capital scheme, by the way, for keeping up the interest—is a trifle too severe. And although it is a farce, one's sense of justice is a trifle outraged. The *Somersault* is, however, like its name, a jolly, laughter-producing proceeding from start to finish.

The cast of the initial performance was as follows:

Thomas Osprey	James McKean
Julian Paret	James McKean
Dr. Mallory	James McKean
Mr. Harris	Sumner Gard
Barnes	William Lamp
Digby	Holcombe Bacon
Mrs. Thomas Osprey	Lucy Ballard
Marion Westfall	Anna O'Ryan
Mrs. Westfall	Florence Alleyne
Nellie Harris	Evelyn Wood
Charlotte Kentish	Edith May Norman
Mr. Whiffles	Samuel Stone
Mr. Harris	Margaret Parnell
Mrs. Gaudier	Marie H. Moore
Mrs. Bowler	Marion Wright
Mrs. Jones	Katherine Black
Struthers	Westropp Saunders
Expressman	Putnam Bond

R. C. Turner, as Thomas Osprey, had the lion's share of the work and also of the honors of the afternoon. He displayed, besides exceptional comedy talents, an endurance that is rarely surpassed by novices. Alert both physically and mentally, he made the character surprisingly vivacious, and his faults, of which there were few, were all the offspring of enthusiasm. Anna O'Ryan, after a somewhat wavering start in the role of Marion, rose rapidly during the later scenes to a spirit of comedy truly delightful. E. A. Magurn, as Julian, was not sufficiently sure of himself to be more than passable in his impersonation. James McKean, with excellent voice and figure, was yet unimpressive as Dr. Mallory, because of an awkwardness of speech and bearing and an apparent slavery to certain optical mannerisms. Sumner Gard, as deaf old Mr. Harris, gave a really splendid character impersonation, and Putnam Bond was equally successful as the Expressman. William Lamp was unpleasantly excellent as Barnes, Samuel Stone was a capital Mr. Whiffles, and Westropp Saunders did a very clever piece of acting as Struthers, the butler. The other members of the cast were without exception equal to their tasks. The farce was well mounted, and praise is due May Robson, the stage director, for the smoothness of the performance.

## ENGAGEMENTS.

John H. Mitchell, with W. A. Brady.  
Alice Carleton, for *Man's Enemy*.  
Charlotte Severson, for *At the White Horse Tavern*.

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at N. Y. Theatre; Olive Redpath, Naughty Anthony Co., at Herald Square Theatre; Nellie Lynch, Chris and the Wonderful Lamp, at Hammerstein's Victoria; Amy Butler, May Irwin's Sister Mary, at Bijou, N. Y.; Georgia Calne, with Roger Bros.; Mary King, Two Jolly Rovers; Arnold Grasser at Keith's; Barney Gilmore, Kidnapped in N. Y. Co.; Jack Leonard, Two very Rovers; Hooder and Davis, Johnson and Dean, Bloom and Cooper, Mile, Rialta, Roger and Fields, McCabe, Sabine and Vera, Kitty Rooney, Julia Mackey, Sonati, and hundreds others.

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MR. GEORGE BUNNELL, Manager Grand Opera House, says:—"Mr. Washburn, no wonder you gave up the circus business if you do such business everywhere as you are doing here."

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—Buffalo Times.

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At the Marquann, Jan. 24, 25, London Life, with a fair co. and better scenery, and Sowing the Wind, 26, 27, played to average attendance.

At Cordeay's Jan. 22-27 the Route Southern co. was all patronized and gave a very good performance. The Palmer sisters were good comedians. Al C. Lawrence was also good. Clara Throppe opened 28 for five nights in A Doll's House before a crowded house.

At the next, July, George I. Baker will resign the assistant managership of the Marquann. If he does, he purposes having a co. of his own on the road. As Mr. Baker stands well on the Coast, Should he leave the Marquann there will be regret among Portland advertisers.

The Metropolitan is indefinitely dark.

O. J. MITCHELL.







Ernest, John Perry, Edward Hansen, and B. S. Carney. The usual big minstrel house was in evidence. Viola Allen will follow in The Christian.

Because She Loved Him So is the bill at the Academy of Music. Next week, "Way Down East."

The Lyceum Theatre stock company, after a very successful week on tour, has again taken its place at the Lyceum. In response to many requests Manager John W. Albright, Jr., decided to devote this week to a reproduction of two of the greatest successes of the season. Following out this intention the company appeared to-night in She Stoops to Conquer. The play was charmingly presented and every member of the company did well. Beginning with Thursday evening and continuing for the remainder of the week the play presented will be Inco. Hazel Kirke next week.

The Strakosch Opera company appeared to-night in Amorita before an excellent audience at the Music Hall. Clara Lane sang the role of Rita in her usual good style, and her support, both from the company and chorus, was most gratifying. Manager Strakosch has placed a competent artist in every one of the small roles and the performance is an attractive one. Harriet Avery Strakosch and Will H. Stevens introduced a duet between the acts which was heartily enjoyed, and J. K. Murray sang "Kathleen Mavourneen." The opera season at the Music Hall will close with the Wednesday evening performance. The company will open in Cumberland, Md., on Thursday.

Man's Enemy is the attraction at the Holiday Street Theatre. The play deals with the subject of temperance in an interesting and forcible way, and is interpreted by an excellent company. The Great Train Robbery is the underline.

A large crowd gathered at the Music Hall on Thursday evening last to hear Sousa and his band. The concert was very enjoyable and Sousa was cheered to the echo.

Harriet Avery Strakosch made her first appearance in Baltimore as Carmen last Wednesday evening. Her remarkable success of the evening before in El Trovatore was even surpassed, as her voice not only seemed better suited to the French opera but also its dramatic qualities were more fully brought out. Mrs. Strakosch's voice was in excellent condition and her enunciation was delightfully clear. Her return to the stage is an event of undoubted interest.

Max O'Neil lectured on "Her Royal Highness—Women" at the Y. M. C. Hall this evening. Mr. and Mrs. James Tyson gave a breakfast on Friday last in honor of Mrs. Fiske. The literary, artistic, and fashionable sets were all well represented. Mrs. Fiske enjoyed a phenomenal week's business at the Lyceum and there is but one verdict regarding the production: "artistic and delightful."

Director General Frank C. Bostock of the Zoo, was the recipient on Friday evening last of a most beautiful jewel. The token of esteem came from the employees of the Zoo, including the well-known trainers who are now in the city while their shows are in winter quarters. The performances are given daily and are always crowded.

A Texas Steer is being played by a good company at the Auditorium Music Hall. Katie Putnam plays Boxy, James R. McCann appears as Maverick Brander, and Will H. Bray as the Minister to Dahomey. The Banda Rosa and a vaudeville company will follow.

## CINCINNATI.

Quo Vadis Makes a Hit—Other Bills—Personal Mention.

(Special to The Mirror.)

CINCINNATI, Feb. 5.

The splendid production of Quo Vadis was given at the Grand to-night, coming directly here from Chicago. The interest in the play is as widespread as it was for the book, and the huge audience to-night was but a sample of what the week's business will be. Joseph Bancroft, Arthur Forrest, Horace Lewis, Edwin Varrey, Roselle Knott, Alice Fischer, and Maude Fealy were among the prominent names in the cast. The audience was very enthusiastic. Odette Tyler in Phroso is underlined.

The Pike Stock company is devoting itself to comedy this week, presenting in a most attractive way, Christopher, Jr. It is the first time the play has been seen here.

The White Heather was put on in an elaborate manner at the Walnut yesterday afternoon and was vociferously applauded. Rose Cushman and John T. Sullivan have the leading roles, which is an assurance that they are capably performed. Shore Acres will follow.

A Yemine Yentleman is the current attraction at the Lyceum, with Ben Hendricks in the star part. Mr. Hendricks is fully alive to the possibilities of the role and has good support.

On the Suzanne River is again at Heck's, where it has established a reputation as an acceptable tale of the Sunny South. The house was well filled yesterday at both performances. Stella Mayhew acted the part of Aunt Lindy capably.

Souvenir photographs of Hohart Bosworth were presented to all the women in attendance at the Pike to-night.

Laura Bigger and Lucille Loring, both of The Queen of Chinatown company, were ill last week and not able to participate in all the performances. A down-town ticket-office has been established at Fourth and Vine Streets for Heck's and the Lyceum.

E. P. Moran is now treasurer at the Walnut in place of Andrew Hetschheimer, who has resigned.

Thurloe Bergen, late with Sol Smith Russell's company, has joined the forces at the Pike and made his first appearance there in Christopher, Jr.

Minnie Warren of Sporting Life, was plaintiff in a suit in the Superior Court last week against the city. She received a verdict for \$657 for injuries sustained by a fall, had on account of the defective condition of the sidewalk in the rear of Heck's last year.

WILLIAM SAMSON.

## NOTES OF NEW THEATRES.

Potter's Opera House, Bowling Green, Ky., which was totally destroyed by fire on July 3, 1899, is being rebuilt, and when completed will be a pretty and thoroughly equipped playhouse. The stage is 40 x 50 feet; to gridiron, 50 feet; between girders, 42 feet; proscenium opening, 30 feet. It will be equipped with sixteen complete sets of scenery and two drop curtains. It is heated by steam and lighted by electricity, and has seven large dressing-rooms. The seating capacity is 1,000. The opening will occur about March 1.

The new playhouse that is being constructed from the Music Hall, Buffalo, probably will be called the Teck Theatre.

The new Maiden Auditorium, Maiden, Mass., will be completed in April. The theatre is being constructed at a cost of \$160,000 by Hon. E. S. Converse, and it is expected to be the equal of any playhouse in New England. Its appointments throughout will be rich and elaborate and complete in every detail. The seating capacity will be 1,700. The stage will measure 72 x 38 feet; to gridiron, 61 feet; to the floors, 28 feet. There will be sixteen dressing-rooms. The balcony and gallery will be reached by an elevator. The house will be heated by steam and lighted by electricity.

Larson's Theatre at North Yakima, Wash., is in course of construction, and will be ready for opening in May. The theatre will be on the ground floor, and its seating capacity will be about 1,000. The stage will be 35 x 70 feet; and the curtain opening, 30 x 27 feet. J. S. Pearson, of Des Moines, Ia., is the architect.

## THEATRE FIRES.

The old State Street Theatre, at Hartford, Conn., that had not been used for theatrical performances for some years, was burned last week. Many well-known professionals played at the house in its palmy days. It was at one time owned by Lew Dockstader.

The Robinson Opera House, Jackson, Miss., was badly damaged by fire on Jan. 29.

Senator Chauncey M. Depew has not decided whether or not he will rebuild the Depew Opera House, Peekskill, N. Y., that was burned on Jan. 29. Senator Depew estimates his loss over the insurance to be about \$20,000.

## BROOKLYN AMUSEMENTS.

SATURDAY, Feb. 3.

The Montauk had Annie Russell in Miss Hobbs, the feature of which was the delightful work contributed by Mrs. G. H. Gilbert, whose appearance was greeted with a burst of applause. Manager William T. Grover next offered Alice Nielsen in The Singing Girl, with May Irwin to follow.

The Amphion had a series of well filled houses, a rare occurrence in that section, during the past year or more, to greet Viola Allen in The Christian. Miss Allen's well liked Glory Quayle, with the fine support afforded her by Robert Lowrey, Georgia Dickson, Frank Bangs, Helen Lowell and C. Leslie Allen, made capital entertainment. The Village Postmaster, previously given here twice, is underlined.

At Piney Ridge, in which David Higgins and Georgia Waldron had long appeared to such advantage, was the bill at the Grand Opera House, where Manager Lewis Parker next presents George W. Monroe as Mrs. B. O'Shaughnessy.

The King of the Opium Ring held sway at the Bijou, and though no stranger here, succeeded in garnering a harvest of dollars. Manager Harry C. Kennedy's next offering is The Great Train Robbery.

Hyde and Behman's had for a second week Ching Ling Foo, who on Monday night was seen in his marvelous and much discussed fire eating and pyrotechnic act. While this unique feature of his repertoire is most mystifying, and so palpably exhausting that it is not to be wondered at that the performer attempts it but twice in one week, it is, nevertheless, not an attractive spectacle, and leaves not a tinge of the pleasant remembrance that follows his other pieces de resistance. Ching's bright little daughter, athletic young son, interesting wife, and fun-making assistant, continued their attractive quota of diversion. Zelma Rawston displayed a series of up to date specimens of the tailor's art, and sang several new songs. Bert Coote served Supper for Two, his former helpful aid, Julie Kingsley, being replaced by Adelaide Fitz Allen. Blanche Ring, heard on this stage for the first time, qualified previous good impressions by the use of political references, that, if ever possessed of any cleverness, are now admittedly entirely out of joint with the times. The lady's choice of verses would be bettered by liberal blue penciling. The Flood Brothers rang the curtain down with some excellent gymnastic "stunts," interspersed with comedy business, albeit savoring of the English music hall idea of fun, that quite caught on with the gallery. Other people in the bill numbered Dolan and Lenhart, Ed. Latell, Howard and Mack, also the De Forests. Manager Henry W. Behman's next bill numbers Milton and Dollie Nobles, Bobby Gaylor, also McIntyre and Heath.

Finnegan's Bill repeated at the Gayety the good impression it scored when seen down town. Manager Bennett Wilson follows it with the Idyllic At Piney Ridge.

Clark Brothers' Royal Burlesquers offered one of the season's most interesting bills at the Star, the specialties being of superior grade, and the turns of the Escamillos, the Mignani Family, Coulter and Starr, Emma Weston, Tenley and Simmonds, and Minnie Reinhart were at the top notch in merit. Manager William L. Bissell announces The Dainty Duchess to follow. The Lyceum extinguishes The Lights of London to show across the Potomac. The novelty had the Hungarian Boys' Band, Eddie Girard and Jessie Gardner, Drawee, Irene and Zaza, Ruby Sisters, Keough and Ballard, American vitagraph, and Conway and Starr; while the same management offered at the Brooklyn Music Hall, Hilda Thomas, the Three Livingstons, Marguerite Ferguson, Stanley and Wilson, Vashli Earle, the Quaker City Quartette, Louis Sheppard, Lusk and Huff, Nellie Waters, and Pierce and Egbert.

The Broadway Burlesquers retire from the Empire in favor of Sam Devere's company, while the Unique shifts from Flynn's Big Sensation to Minto's City Club.

The vagaries of bill posting in Brooklyn, alluded to several times recently, were again in evidence not long since, when a large sheet bearing the face of Eugene O'Neill was posted on the exterior of Hyde and Behman's, with an assertion underneath in large type that it was the counterfeit presentment of Sydney Drew.—Clinton Moffatt and Charles Holder, long identified with local box offices, have forsaken this borough and installed themselves at Broadway. Mr. Moffatt is caring for the patrons of Daily's Theatre, while Mr. Holder acts as assistant at the Fifth Avenue. SCHENCK COOPER.

## MUSIC NOTES.

Arrangements have been completed for the ninth invitation soiree musicale to be given by Edwin A. Pratt and his daughter, Lillian Elaine Pratt, on Thursday evening, Feb. 15, at Mr. Pratt's residence, 461 Clason Avenue, Brooklyn. The programme will include several distinguished artists from New York, as Mr. Pratt is identified with the best musical talent of the country.

Frieda Siemens, who five years ago played in New York, Boston and Western cities with Victor Herbert's Orchestra as a child pianist, has arrived from Europe, and will appear at a recital at Mendelssohn Hall, Feb. 13.

A large audience gathered in Mendelssohn Hall Wednesday afternoon to hear the Russian pianist, Mark Hambourg. Notwithstanding the fact that this recital was the forty-fourth one that the young artist has given since his arrival in America, he was in the same vigorous mood which marked his initial performance, and played superbly. The programme included Schubert's "Wanderer," to which fancy Mr. Hambourg gave eloquent expression, winning rapturous applause. At the close of the recital the pianist was given a genuine Paderewski ovation by enthusiastic admirers.

Victor Herbert, at Pittsburg on Thursday, received from the members of his Pittsburg Orchestra a silver loving cup valued at \$500.

Lillian Nordica and Madame Schumann-Heink gave a highly successful song recital at Carnegie Hall on Feb. 1.

William Castleman has returned from Paris to The Hague to rejoin the company at the Royal Opera there, where he has been re-engaged for next season. In Paris, Mr. Castleman has been studying with Shriglia.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, The Marriage of Figaro; Wednesday, Die Walkure; Friday, Die Meistersinger; Saturday, The Flying Dutchman and Carmen.

On Saturday evening B. V. Giannini, the well-known singing master, introduced several of his pupils to the public at a concert given in the Chamber Music Room at Carnegie Hall. The audience entirely filled the auditorium, and several of the singers were received with enthusiasm. Besides the debutants a number of prominent artists took part in the well arranged programme. Those who appeared were C. Spigaroli, L. Sertori, Mildred Johnstone, Clara Dorris, Camille Birnbaum, Clementine de Marchi, Grace La Rome, and Olive Ulrich.

Susan Strong, Rosa Olitzka, M. Petschnikoff, Atton Van Rooy, and M. Salignac were the soloists at the Sunday night concert at the Metropolitan Opera House.

Ernst von Schuch, conductor of the Dresden Royal Opera, will come to New York to direct performances in March at the Metropolitan Opera House. He will remain in America only twelve days.

## AMONG THE DRAMATISTS.

Ernest Lamson has submitted a new rural comedy, with scenes laid in Illinois, to J. E. Dodson.

Arnold Reeves, author of A Night in Chinatown, is writing another play, Slums of New York, which will be produced by Ed F. Rush next season.

## THE STOCK COMPANIES.

Milwaukee never appreciated what a first-class stock company could do until the Thanet company produced The Merchant of Venice last week. The critics united in saying that the production was worthy of the most serious comparison with any Shakespearean offering ever given here by the first-class traveling stars. In fact, three of the critics stated that few of the traveling stars, with their sometimes indifferent support, could cope with this well balanced and evenly played interpretation. Manager Thanet, Stage Director Paulding and Scenic Artist Thomas Neville turned out a series of imposing pictures. Sixty-five people were employed on the stage, including a grand chorus and two quartettes. Frederick Paulding is playing Shylock, Eugene Moore, Bassanio; Eva Taylor, Portia; John M. Sainpolis, Antonio; Edgar Baume, Gratiano; Donald Bowles, Lorenzo, and Julia Blanc, Nerissa.

At the Théâtre Français, Montreal, last week the stock company presented The Crust of Society. The general interpretation was good. The Woman in Black is the current bill. Stage Manager Morton is still confined to his house with rheumatism. His place is being taken by W. A. Tremayne. Stella Rees left the company Feb. 3, and is succeeded as leading woman by Teresa Maxwell, who opened yesterday.

The Valentine Stock company began its sixth week at the Opera House in St. John, N. B., Jan. 29 with A Parisian Romance. Edward R. Mawson's Baron Chevalier was a finished performance. Jesse Bonstelle as Marcelle, Kate Blanche as Madame Chevalier, and Amee Blanche as Rosa Guerin, acted with skill. Jack Webster did well as De Targy. Mary Taylor, Robert Evans, Charles Fleming, and E. W. Morrison played other parts with credit. Next play, The Merchant of Venice. The engagement has been extended beyond the original ten weeks, and the company may remain in St. John until April.

Keith Wakeman has been engaged by T. D. Frawley for his stock company to succeed Mary Hampton. Miss Wakeman was a prominent member of E. S. Willard's company and has won success here and in England.

Ethel Brandon has been engaged for the Shubert Stock company at the Habstable Theatre, Syracuse, opening March 1.

Cumberland '61 is being done by the Hopkins Stock company, Chicago, this week. The scenic appointments are very realistic. May Hosmer, as Alice Ainsley, is as sweet and dainty as her acting is fascinating, and she has added another character to her long list of successes. Robert Wayne plays Gordon Grayne in a proper military style, and Charles Burnham is a good Benner Ainsley.

The Dearborn Stock company is doing Trilby this week, with Julia Stuart in the title role. Miss Stuart is winning many new friends by her delineation of the character. Howell Hansel is Svengali, and gives a capital performance.

The Woodward Stock company last week presented The Great Diamond Robbery, and had one of the biggest weeks of the season. The new scenery was used. Jane Kennark, as Maria Bulford, gave a strong performance, and the other roles were well taken. Mr. Barnes of New York this week, Walter Craven directing the stage.

The success of James Neill and the Neill Stock company during its present Western trip, under the direction of Charles Astor Parker, has been great. The gross receipts for the five consecutive weeks, beginning at Spokane, Wash., Jan. 1, are said to have exceeded \$20,000. The company is to begin a seven weeks' engagement at the Burbank Theatre, Los Angeles, Feb. 11. In Seattle Mr. Neill was entertained at an elaborate dinner by C. A. Harrison, and a real estate firm made a proposition to build a new theatre, to be called the Neill Theatre. In Los Angeles George Thompson, editor of the St. Paul Dispatch, will give Mr. Neill and members of the company a dinner at the Hotel Van Nuys. Members of the Vanderbilt excursion party, that is visiting Southern California by special train, have purchased all of the boxes for one of the Neill performances of A Bachelor's Romance.

Last week's revival of The Three Guardsmen by the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia, proved even more interesting than when the dramatization of Dumas' story was first presented by them last season, that occasion being Walter Edwards' first appearance with the company. Since that time Mr. Edwards has steadily grown in favor, appearing in a great variety of leading roles and receiving deserved praise from the local critics. It is in the heroic or romantic roles that he excels, the chief charm of his impersonation being that he is always striving to outdo former efforts. It was not surprising, therefore, to note that as D'Artagnan Mr. Edwards improved in his former self, imparting much more life and spirit to the part than in the former occasion of his appearance as the adventurous Gascon. Rose Stahl as Anne of Austria gave a dignified presentation of the character, investing it with a charm of manner unusual in so unenviable a part. Ethel Browning's Constance stood out conspicuously, and too much cannot be said of her simplicity and winsomeness in a minor role. Max Von Mitzel, Gilbert Ely, and Wilson Hummel won favor as the Musketeers, and George Barbier as the Cardinal fully demonstrated the crafty nature of the character, although occasionally his portrayal was overdrawn. This week the company is playing Henry Arthur Jones' The Masqueraders.

## AMATEUR NOTES.

The Mansfield Dramatic Club, of Houston, Tex., presented A Bunch of Roses, by Mrs. M. E. M. Davis, on Jan. 24.

During the week of Feb. 19 the Columbia University Musical Society will present at Carnegie Lyceum, The Governor's Vow, a two-act comic opera of Dutch life in Manhattan Island, book by Sydney Harrison and Melville H. Cane, music by John M. Erskine, members of the senior class at Columbia. Napier Lothian will stage the production.

At the Creighton Orpheum, in Omaha, on Feb. 2, an amateur vaudeville performance was given after the regular evening performance was done. Nearly a score of local favorites appeared, and the affair was very successful, both artistically and pecuniarily.

Yale collegians are perfecting plans for a dramatic association.

## THE DEATH OF SUGERE MIKAMI.

Sugere Mikami, the Japanese actor, did not recover from the attack of cerebro-spinal meningitis that sent him to the City Hospital, Boston, on Jan. 26. He was pronounced out of danger, but a relapse set in and he died on Jan. 30. There was a pathetic little funeral procession up through the snow from the Mount Hope station. It consisted of four people, two Japanese, one a merchant of Boston and the other the personal servant of Otto Kawakami, who had been left in Boston when the Japanese company had gone on to Washington. This servant spoke no English, and indeed, hardly spoke to his countryman, but persistently took his place a little behind the others and went almost the entire way in silence.

When they had reached the chapel an undertaker's wagon drove up at a brisk trot and a moment later a buggy brought up a clergyman, who had been hastily summoned and who knew nothing about clever Mikami and his art as an actor. There was a little reading of Scripture, a few words of eulogy and a prayer, at which the little party knelt. Then the coffin was put into the wagon and the four mourners struggled up through the snow to a place beyond the pines, where was an open grave that will be marked by no stone, only a little identifying block with a number on it. Here appeared a woman, who carried some flowers in a box, the only floral tribute for the actor that had been delighting Boston society only a week earlier. For the last time, the coffin was opened and the servant and the merchant gazed, while the newcomer tucked in the flowers and a folded paper. Then the coffin was lowered into the grave and the one American in the party picked up a handful of gravel and threw it into the grave with a heartfelt "good-by, Mikami, old man!"

Then the laborers filled in the grave, but the silent servant did not go away. Instead he produced a bundle of incense, and on the grave of Mikami and of Muragusa, who had died of appendicitis during the Boston engagement, he burned the little brown joss sticks, and squatting on his heels at each grave, apparently prayed, uncovered all the while in the finely falling snow.

## SMALL BLAZE AT THE CASINO.

Some of the people who went to see The Belle of New York at the Casino on Saturday evening last got a free bath, which was not on the programme. During the Narragansett scene, while La Danie was pirouetting gaily in the glare of several calciums, one-half of the curtain, which is draped up on each side of the stage while the performance is in progress, caught fire from the calcium. Manager Oppenheimer ordered the stage hands to get the hose ready and the burning curtain was lowered to the stage. When the audience noticed the fire they began to show signs of uneasiness, but before they had a chance to stampede the members of the T. M. A. had the hose trained on the flames and put the fire out in a jiffy. Their aim was not as accurate as that of Oom Paul's soldiers, and in quenching the fire they managed to sprinkle the members of the orchestra and the occupants of the front rows. Some of the performers got a wetting which dampened their spirits for the rest of the evening. When the debris was cleared away the performance proceeded. The loss was about \$1,500.

## LITERARY DAY AT P. W. L.

The February Literary Meeting of the Professional Woman's League was held yesterday afternoon with Ida Jeffreys-Goodfriend as chairman. The meeting was devoted principally to a series of papers on woman's progress and achievements in the nineteenth century, as follows: "Women in Business," Gertrude Andrews; "Women in Clubs," Belle Gray Taylor; "Higher Education," Maude Craigen; "Women as Playwrights," Alice E. Ives; "Women of the Stage," and "Philanthropy," Mrs. Clarence Burns. There were also songs by Jennie Black, Julia G. Payne, and Ethel Irene Stewart. The February Drama Meeting will be held Feb. 19, with Mrs. John Glendinning as chairman, and the next Literary Meeting March 3, with Cynthia Westover Alden in charge.

## SAW ANNA HELD FROM THE STAGE.

A theatre party of seven men and women saw Anna Held in Papa's Wife from the stage of the Manhattan Theatre on Saturday night. They had reserved a box by telephone, but lingered over their dinner until after the reservation limit expired and the demand for seats was such that the box was sold. When the party arrived their disappointment was so great that Manager Price ordered chairs placed for them in the wings, whence they viewed the performance, the novelty of the experience giving an added enjoyment to the evening.

## CUES.

Martha Shepard, of Anna Held's company, was taken seriously ill with gastritis last week.

George Grossmith arrived last Saturday from Europe to begin a tour at Boston on Feb. 14 in his characteristic entertainments.

Alexander Clark and Amy Ashmore, of Round New York in Eighty Minutes, were married on Feb. 4 at the Church of the Transfiguration in this city.

It is said that when Jacob Litt produces the melodrama now being written for him by Cecil Raleigh, Mrs. Cecil Raleigh will come here to play the leading part.

David Belasco has purchased the American rights to Madame Butterfly, a new English comedy.

A. W. Dingwall is a passenger on the Puert Bismarck, due here yesterday (Monday).

Fred Peel is in town in advance of Shenandoah, which will be seen at the Grand Opera House next week. This is Mr. Peel's first appearance on Broadway in five months.

Preparations are under way for the soldiers' benefit arranged by William Faversham and Jessie Millward at the Empire Theatre on Feb. 9. W. H. Kendal has sent a check for \$1,000, and Sir Henry Irving one for \$500. A most interesting bill is assured.

George Edwards' new production, The Messenger Boy, was successfully presented on Feb. 3 at the London Gaiety.

Kismetters, the French dramatist, has secured in Paris a judgment for 6,000 francs against Sarah Bernhardt, who accepted his play, Marthe, but failed to produce it.

Oscar Hammerstein's \$70,000 suit against the New York Life Insurance Company was begun in this city last week. The plaintiff wishes to recover value of certain fixtures in the Olympia building, which, he claims, were not included in the mortgage held by the insurance company.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1873.]

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

## TO ADVERTISERS.

As Monday, Feb. 12, Lincoln Day, will be a holiday, THE MIRROR must go to press earlier than usual on the number to bear date of Feb. 17. Advertisers will therefore please note that advertisements for that number cannot be received later than 10 o'clock a.m. on Saturday, Feb. 10.

## LOCAL LICENSE FEES.

SOME time ago THE MIRROR noted the attempt of the board of aldermen of Rome, N. Y., to embarrass the management of the local theatre by levying an unjust license fee, in retaliation for the refusal by the management to grant free admission to the aldermen, and the courageous action of the mayor of that city, whose veto rendered the "strike" abortive.

Subsequently it was noted that the local board of Wellington, Kan., probably moved by a like impulse, had imposed upon the theatre of that town a license so outrageously unfair that the manager of the theatre at once closed his doors, canceled his bookings, and declared that until the tax was revoked no play would be given in Wellington. This courageous action so stirred up the town that in due time the aldermen were forced to repeal their ordinance, and Wellington's theatre is again in operation.

The aldermen in various small cities of late have been imitating this blackmailing policy, and as a consequence theatres that can ill afford to pay extra taxes are embarrassed in their business. In Mahanoy City, Pa., the city council has passed an ordinance requiring the local theatre managers to pay an annual license fee of \$200 each, and the managers have combined to test the validity of the ordinance.

Perhaps the most unfair local law of this kind is that passed some time ago by the city council of Little Rock, Ark., imposing a tax of \$25 for each performance at which the maximum price of admission is in excess of \$1. This tax, which discriminates against good attractions, might amount to a yearly sum much larger than that paid as a license fee by a first-class theatre in New York, and is plainly oppressive, if not prohibitory. It is doubtful if the average license fee for cities of the size of Little Rock throughout the country is in excess of \$100.

It must be remembered that a license fee is in excess of all other taxes that a theatre, as real estate, is called upon to pay. In the smaller cities the margin of profit in operating a theatre is very small, and the imposition of license fees is burdensome and discouraging to managers. So long as enterprise in small cities is loyal enough to provide a place for public amusement, it would seem that local boards should be actuated by local pride and foster their theatres instead of oppressing them on the inspiration of personal selfishness.

Theatres in cities like Rome, Wellington, and Little Rock have enough to con-

tend with under present conditions without the imposition upon them of unjust license fees.

## STOCK COMPANY POSSIBILITIES.

"THE steady prosperity of the re-established stock company system, wherever it is associated with wise management," says a writer on dramatic topics in the New York Times, "and the failure to draw, in various cities, of certain 'high-priced' attractions upon which large hopes had been founded, are significant facts." True. THE MIRROR made the same remarks two or three years ago, and ever since has maintained what is now tardily coming to be recognized as a fact, that the stock company system, which was resorted to as a means of self-preservation by many managers whose business existence was threatened by the so-called "syndicate," would, as it has, become a fixture again in amusements.

And there are greater possibilities for the stock companies, outlined in a plan said to be germinating, that would more surely fix these organizations in popular esteem. There is no reason why this plan should fail, and there is every reason why it should succeed. It contemplates a union of stock managers in productions. Such a union would give the stock system a great impetus, and it would solve some questions in theatrical management that cannot at the moment find solution.

If ten of the managers of prominent and successful stock companies should unite for the purpose of producing new plays it would be a good thing for them, a good thing for all the other managers of stock companies—who might co-operate or merely become customers—a good thing for American dramatists, a good thing for the public, and a good thing for the theatre generally. Such a combination of managers might appoint a board from their number to select new plays for production. If the cost of production in each case should be equally borne, the individual loss in each case of failure would be so small as to be insignificant, while the profits in case of success would be large. Every manager in the combination, of course, could measure his profits by the normal volume of his business. Productions might be made in one theatre after another, in an order to be determined. After a new play has been given in the theatre of its production it might be passed on to another theatre, with all scenery, properties, etc., thus making its repeated representation even cheaper than are the representations now of old plays in the same theatres, for in many cases the old plays are now put on with all the care that is usually given to a new play, and "productions" thus are duplicated. In cases of special fitness of actors, players might be interchanged from one company to another, thus simplifying an important factor in the matter. New plays thus produced might run for months in the stock companies directly interested, then be turned over to other stock companies, and after these uses they still would be new to large territory and continue as valuable dramatic property in the profits of which the original producers might participate long after they had enjoyed the profits upon the plays in association.

This plan is very simple and perfectly feasible, and it would infuse into the stock system a series of novelties that would add greatly to its already notable strength.

## WILL THE BOSSES STOP IT?

THERE are newspapers of influence throughout the State that still comment upon the strange decision recently by a bare majority of the Court of Appeals to the effect that the Gerry Society is superior to the State Board of Charities, which plainly should be permitted to supervise the operations of that society.

Among the members of the Legislature now sitting at Albany there are several that have declared a purpose to so amend the law as to make this society amenable to the rules that govern other charitable institutions in this State, and bills have already been introduced with that end in view.

At this juncture, however, it is reported that RICHARD CROKER has cabled from London that "legislation against the Gerry Society must not be countenanced," and that the bosses on the other side of the house also are opposed to such legislation.

Perhaps a ukase from London—which really ought not to be potent in this commonwealth—might not determine the matter. But when both political machines begin to creak warningly it will not be strange if an ominous silence replaces the other sounds on this subject at the capital.

Although he does not figure as such on the street corners, Mr. GERRY is a politician as well as a society leader, a yachtsman and a philanthropist.

## PERSONAL.



LE MOYNE.—Sarah Cowell Le Moyne, whose portrait appears above, will make her stellar debut at New Haven, Conn., Feb. 9, in 'The Greatest Thing in the World.'

GRANGER.—Willis Granger was, last week, offered the part of Ilderim in the Broadway Theatre production of Ben-Hur, but not liking the part, declined the engagement.

DOYLE.—Dr. A. Conan Doyle has written to William Gillette announcing his intention to leave England this month to join the British army in South Africa as a field surgeon.

DAY.—Charles H. Day, "the old circus man," has written for Golden Hours a juvenile serial entitled, "Hi Van Amburgh, Elephant Performer and Lion Trainer." Mr. Day writes interestingly on all such subjects.

GILMORE.—Paul Gilmore underwent a successful operation at Bellevue Hospital last Friday, the bullet that was accidentally fired into his leg at Phoenix, Ariz., several weeks ago, being removed.

ALEXANDER.—George Alexander reopened the St. James' Theatre, London, on Thursday, in Rupert of Hentzau. The play was not received with favor.

HOLLAND.—SHANNON.—The betrothal of Joseph Holland and Winona Shannon was announced last week.

WARDE.—Frederick Warde, Mr. and Mrs. Clarence M. Brune and their company presented Espy Williams' new romantic comedy, The Duke's Jester, at Seattle, Wash., on Jan. 25 for the first time. Play and players are said to have scored successes, and the comedy will be retained as the feature of their repertoire.

HERFORD.—Beatrice Herford gave her monologues before delighted audiences at the Lyceum Theatre on Jan. 29 and Feb. 5.

SELIGMAN.—Minnie Seligman has signed to play the heavy role in the forthcoming production of The Great Ruby at the Fourteenth Street Theatre.

BIGELOW.—Charles A. Bigelow has signed to remain under F. Ziegfeld, Jr.'s management for two years more, to be featured again with Anna Held next season and to star after that.

HILLIARD.—Robert Hilliard contemplates touring this season in Wheels Within Wheels, in which he has made here such a pronounced success as Jim Blagden. The comedy was withdrawn, at least temporarily, at the Madison Square Theatre on Saturday to permit the appearance of John Mason and Hilda Spong in The Ambassador at Daly's.

LANGTRY.—Mrs. Langtry has announced a "café chantant" at Sherry's on Feb. 13, when she will recite some new patriotic verses by Mrs. Harter.

FOX.—Della Fox's continued illness has compelled her to relinquish the part of Maude St. Trevor in the forthcoming production of Hearts are Trumps. The role will be played by Jessie Busley. Miss Fox means to rest until next season, when she may reappear in comic opera.

HALLER.—HART.—Fred Haller and Joseph Hart, with Mollie Fuller and Carrie De Mar, will reappear together in a new musical comedy, Aunt Hannah, book by Clay M. Greene, music by A. B. Sloane, to follow May Irwin at the Bijou Theatre on Feb. 19.

GILBERT.—Mrs. G. H. Gilbert was the guest of the Barnard Club in Brooklyn on Friday.

REED.—Roland Reed is rapidly regaining strength at St. Luke's Hospital, and within a few days will undergo another operation that, it is hoped, will entirely conquer his malady. He will, however, be confined to the hospital for several weeks to come.

## It Would Be a Pity, Indeed.

Chicago Post, Jan. 30.

The question of governmental subsidy for the drama or the opera did not fairly interest us until the opinion of Charles Frohman was published with the accompanying intelligence that Mr. Frohman "is opposed to trusts." Mr. Frohman expresses himself with great candor. He regards subsidies as "contrary to all the principles we pride ourselves upon," and he asserts his conviction that "when responsibility ceases ambition is killed, and without ambition as a stimulus results are poor." The public is largely indebted to Mr. Frohman's stimulating ambition for the high quality of farces and horse plays now dished up for our entertainment and for the excellent demonstrations of anatomy which appeal to broad culture. His excuse for such diversions is that they are the only kind the public will profitably patronize. Of course, with a government subsidy, Mr. Frohman might be enabled to cater to a little higher taste, but this he says is "contrary to all our principles"—a remark that is not altogether clear. It would be a pity indeed to kill Mr. Frohman's ambition, when we stop to consider the results.

## THE THEATRICAL TRUST.

A Menace to Art and Morals.

Boston Beacon.

Only a very small percentage of the millions of people who yearly go to the theatre in this country realize that the plays and attractions offered to them are supplied by a huge dramatic trust with its headquarters in New York. This gigantic combination is only four years old, but it practically controls the amusement business of the United States. Its members have set themselves up as the purveyors of theatrical entertainments; they have obtained a mastery over actors and actresses; they have largely stifled opposition by the power of concentrated wealth and by the force of cohesion for profit. It is next to impossible for a dramatic "star" to obtain satisfactory bookings, except through their central agencies, because they control the leading theatres in every large city in the United States. They control also the theatres in smaller cities, and thus make it expensive for the independent companies to arrange routes and dates. These companies were in the habit of "working their way"—for example, from New York to New Orleans, by playing in Philadelphia, Washington, Richmond, Norfolk, Columbia, Atlanta, Montgomery, and Mobile. They cannot do this any more, because the syndicate can and does close all houses in these cities against them, and they are therefore compelled to "jump" from New York to New Orleans at great expense. Similarly, if they desire to go to San Francisco, where there is an independent theatre, they must skip the populous centres on the road. They cannot play in Denver, Salt Lake City, Omaha, Toledo, St. Paul, Minneapolis or Kansas City.

Dramatic stars and combinations which appear in independent houses or in houses not controlled by the syndicate are blacklisted in other sections of the country, and are forced to make long "jumps" in order to secure advantageous bookings, and in many instances are compelled to appear in second-rate establishments, much to their detriment, reputation and pecuniary loss. The syndicate says to these stars and combinations: "You must do business with us or you can't do business at all."

What is the purpose of these men? Simply to control the theatrical business of the country for pecuniary profit. There is not a man in the combine that cares a farthing for the morality or the immorality of a play. The only consideration is whether it will pay. There are dramatic productions now on the stage in every large American city that are not fit to be witnessed by respectable or refined or virtuous men and women. But they are bringing in large profits to the syndicate, and the syndicate is looking for more of the same character. Year by year, the tendency is in the direction of a lower moral tone in dramatic work. Year by year in the future this tone will grow lower and lower until the public rebels and the syndicate is hurled from its present position of power and arrogant dictation.

The effect of the stage upon the thoughts and the morals of the people has always been far-reaching. It always will be far-reaching. When the masses look upon the mirror that is held up to nature, they should not be compelled to gaze upon indecency or corruption. These are the characteristics which the trust compel their players to throw upon the mirror in a majority of cases.

The people must soon determine whether this vicious and demoralizing theatrical trust will be permitted to poison one of the main sources of public amusement and of popular thought for their own profit. William Dean Howells, in writing against the trust said: "Not merely one industry, but civilization itself is concerned, for the morals and education of the public are directly influenced by the stage. Every one who takes a pride in the art of this country, must regret a monopoly of the theatre, for that means business and not art." Thomas Bailey Aldrich writing on the same subject said: "The inevitable result of a theatre trust would be deterioration of the art of acting and discouragement of dramatic literature." The Theatrical Trust is therefore a menace to the art as well as to the morals of the nation. It should be suppressed. It can be suppressed only by popular protest and effort.

## A Pitiful Spectacle.

Toledo Journal.

Apocryphal of Mr. Hapgood's article there appears in a certain questionable dramatic sheet a so-called editorial attacking the attitude of Mr. Hapgood in his denunciation of the syndicate. No matter how mean or despicable the cause, it appears to be a comparatively easy matter to obtain the services of some mercenary and irresponsible individual who will uphold it. The "trust" in this case has its defender, who endeavors to convince the public that the sole object of that iniquitous institution is the elevation of the stage and a desire to give the public, outside of New York, an opportunity of witnessing the performance of stars who (if they were not members of the syndicate) would never think of playing the smaller towns. How long the glib American public will be willing to stand for this sort of a "bunco" game it is hard to say. The spectacle of the theatre-loving masses being led around by the nose and told what they shall and shall not see, by a clique of greedy and vulgar managerial magnates, is certainly a pitiful sight.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

M. J. R.: Address Home Publishing Company, Fourteenth Street, New York City.

J. M. C., South Bend, Ind.: May Irwin has not appeared in The Heart of Maryland. Mrs. Leslie Carter originated the role of Maryland Calvert.

N. G.: 1. Etta Reed made her professional debut in 1884 with the Bazaar Opera company, as Flametta, in The Mascoite. 2. Apply at the dramatic agencies for a position.

MOVIE, B. C.: 1. The war taxes are still in force. The local collector can give particulars. 2. Samuel French, 24 West Twenty-second Street, New York, can give information about the plays named.

E. S. M., Wilmington, Del.: Address American players mentioned in care of THE MIRROR: W. S. Gilbert, care The Era, London, England; M. Got, care Comedie Francaise, Paris, France; Tomasso Salvini, Monte Catini, Florence, Italy.

CHANDOS, St. Louis: 1. Andrew Robson succeeded to the role of Clarence in The Royal Box when the late Charles Coghlan's last illness began. 2. THE MIRROR does not know the present whereabouts of the player mentioned.

P. J. S., Mobile, Ala.: 1. The Paris Opera, which cost \$5,000,000 to build. Its stage is about 100 feet wide and 220 feet deep. 2. The London Pavilion seats 3,700 persons; La Scala, Milan, and San Carlo, Naples, 3,600 each; the Boston Theatre, and Metropolitan Opera House, New York, about 3,400 each; La Fenice, Venice, and the Bolshoi, St. Petersburg, 3,000 each.

L. H., Omaha: 1. The Heart of Maryland was first presented in New York, at the Herald Square Theatre, on Oct. 22, 1895, with the cast: General Hugh Kendrick, Frank Mordaunt; Colonel Alan Kendrick, Maurice Barrymore; Lieutenant Robert Telfair, Cyril Scott; Provost Sergeant Blount, Odell Williams; Tom Boone, Harry Weaver, Jr.; Lloyd Calvert, Edward J. Morgan; the Sexton, John W. Jennings; Uncle Dan'l, Scott Cooper; Captain Lightfoot, A. Pearson; Captain Blair, A. C. Mora; Lieutenant Hayne, W. H. Foy; Corporal Day, Edwin Meyer; Corporal, H. E. Bostwick; Bludsoe, Edwin F. Mayo; Little True Blue, Johnny McKeever; Mrs. Claiborne Gordon, Helen Tracy; Maryland Calvert, Mrs. Leslie Carter; Phoebe Yancey, Georgia Busby; Nanny McNair, Angela McCauli. 2. Address in care of THE MIRROR.



## THE USHER.



A Brooklynite calls THE MIRROR's attention to another amusing illustration of "the idiosyncrasies of the new school of booking."

"Mr. Hackett was seen last week at the Columbia Theatre as Rupert of Hentzau," writes my correspondent, "although the same play had been given early in the season at the Montauk Theatre."

It was first announced that Mr. Hackett would appear in The Pride of Jennico—not yet produced in Manhattan—following Richard Mansfield at the Montauk. Miss Hobbs had been underlined at the Columbia to succeed Julia Marlowe. Suddenly the powers that be decided not to permit Mr. Hackett's novelty to be acted in Brooklyn before it is done at the Lyceum and selected Rupert of Hentzau for a return engagement. Those in opposition thought that Irving and Terry, Barbara Frietchie and Miss Hobbs in quick succession at the Columbia was spreading all the butter on one side of the bread. Tableau! Result: Miss Hobbs was permitted to go to the Montauk and Mr. Hackett was placed at the Columbia in his older play."

There are so many wheels within wheels under the prevailing conditions of booking control that the observer is apt to grow bewildered in watching the curious and complicated operations of the machine.

By the way, the latest development in the theatrical game of grab relates to the terms in which new productions, made by others than the syndicate sextette, are to be admitted to the privilege of a New York production in the theatres here directly or indirectly under their control.

Managerial geese of the breed in question are to be allowed to bring their ventures to the metropolis only on the basis of giving up a substantial interest in their profits for all time. I believe that one-third of the net profits is the usual demand.

I know of but one or two that have consented to this neat little arrangement and, of course, if this new form of "hold up" is persisted in there will be still fewer productions—and there are not many now—made outside the ring.

How this will affect the interest of the stage and the public, not only in New York but in all points that depend upon this city as a producing center, can be foreseen readily.

Managers of theatres are giving up ridiculously large shares of their revenues to the middlemen and are receiving nothing adequate in return; attractions are playing on reduced percentages that furnish small margin for substantial reward except in isolated cases where receipts are far above the average; the few stars strong enough to command independence in terms and bookings are not molested, and they selfishly abandon their weaker brethren to their fate—and so the demoralization caused by the schemers for the purpose of enriching themselves at the expense of the whole dramatic world goes on unchecked.

But excess of power, inordinate greed and lack of any conception of the moral responsibilities which control are certain to work their own remedy sooner or later—in spite of the cowardice, selfishness, apathy and shortsightedness on which the schemers confidently reckoned when they devised their plan to so manipulate the theatrical business as to tax it for their own benefit.

Rowdiness in the galleries has become such a nuisance at the principal Philadelphia theatres that beginning this week the experiment of raising the price of gallery admission from twenty-five to fifty cents will be tried at the Broad Street, in the expectation of excluding the objectionable element.

It appears that the "gods" in the Quaker City playhouses have been addicted to disorder—especially on first-nights—for some time past. Insulting remarks have been shouted down to patrons of the higher priced regions, and boisterous conduct has interfered with the actors on the stage during performances.

Doubling the price may have a salutary effect upon the galleryites, but how it will preserve order I cannot see. At the popular price Philadelphia theatres the managers have no difficulty in controlling the "gods," although the admission fee is lower than at the Broad. Obviously, the use of special officers and the drastic application of such remedies as ejection and arrest of the ringleaders would work speedy reform, if managers of the first-class theatres are unable to keep their gallery patrons similarly within bounds.

The manager who with one hand "presents" a play that he boasts parents can take

their children to see in the interests of moral upbringing, and with the other hand "presents" a farce that represents the bottommost sediment of the Paris dramatic sewer may be regarded either as a freak or a joke, according to the point of view.

## THE SECOND LADY BABBIE.

Adelaide Thurston, pictured on this page, and now playing Lady Babbie with Charles Frohman's road company of The Little Minister, is one of the youngest leading women in this country. This is Miss Thurston's second season as Lady Babbie, she being the first to follow Maudie Adams in this part in America.

When it was decided to present The Little Minister on the road Miss Thurston was selected from scores of aspirants for the part to play the charming role. As Lady Babbie, Miss Thurston's success was instantaneous. Of her performance in New Orleans in December, 1899, Beluche, the critic of *Harlequin*, said: "Miss Adelaide Thurston was here with the play last year. Some changes have been made in the company, but little difference is made by that. She is the play. Rarely have I seen a more charming actress. In her delineation of the part she suggests and is everything that is lovely in woman. All the men in the house, I am sure, fell in love with her as you fall in love with a good heroine in a good book. Miss Thurston is one of the most charming actresses on any stage." The *Toronto Mail and Empire* was also enthusiastic in praise, saying that Miss Thur-



ADELAIDE THURSTON.

ston's Lady Babbie was so elfish, youthful and charming that it recalled Browning's lines:

"Oh, lyric love! half angel and half bird,  
And all a wonder and a wild desire."

Miss Thurston is pretty, but, more and better than that, she is clever. Her conception of the character has been praised everywhere. With her graces of face and figure she combined a piquancy that is delightful and a roguish manner that, never approaching pertness, is irresistible.

## THE RICE BENEFIT.

The complimentary benefit to Edward E. Rice, which will take place at the Metropolitan Opera House on Thursday afternoon, Feb. 15, will be a notable event. It will represent the best efforts of the combined managers of New York and other cities in arranging an entertainment. Some of the actors and companies that will appear are Nat C. Goodwin, Lillian Russell, William Gillette, Maxine Elliott, Primrose and Dockstader, Fay Templeton, Gilmore's Band, The Belle of New York, Chris and the Wonderful Lamp, Broadway to Tokio, The Strollers in the last act of The Lady from Chicago, with Emily Key Hoffman and Willie Doyle, Anna Held, Weber and Fields, in the billiard table scene from The German Senators, and the garden scene from Faust by members of the Maurice Grau Opera company. William Gillette will appear "in a talk." Gustave Kerker has volunteered his services, as have the orchestras of the Victoria Theatre and the Harlem Opera House. Several very important numbers are being arranged for, which will be announced later. The sale of seats will begin on Monday next. The parterre boxes will be disposed of to Mr. Rice's friends at \$1000 each. The price of the grand tier boxes will be \$25. The rest of the house will range from \$2 to 50 cents. The demand for seats is already very large.

Good attractions wanted at Berwick Pa. One a week. Big Business Room! Crowded houses of every performance. Liberal percentage. F. R. Kitchen, manager.

## AHEAD OF DATE.

The Albany *Times-Union* of Feb. 1—last Thursday—published an article that might have amazed persons in New York familiar with theatrical events in this city had they seen it. The article was nearly a column in length, and had a display heading of which the following is a copy in miniature:

## MISS NETHERSOLE

## SCORES A GREAT TRIUMPH IN SAPHO AT WALLACK'S.

Scene of Her First Appearance in This Country.

A Brilliant Audience Calls the Charming Actress Before the Curtain at the End of Each Act—A Capable Company—The Great Ball Room Scene.

Then follows a flamboyant description of the event which had not taken place. "Sapho is a great play," says the article, "equal if not superior to Zaza, and will undoubtedly win the approbation of the New York theatre-goers as fully as that given to Belasco's play. It is a curious commentary on the New York newspaper critics that it was in this same

## GOSSIP OF THE TOWN.



Dorothy Rossmore, who is pictured above, was born in San Francisco, and is well known throughout the West, where she has played with most of the stars that visit that territory. She has filled engagements with Maurice Barrymore, Rose Coghlan, Jeffreys Lewis, Henry E. Dixey and others. Four years ago Miss Rossmore came East and played in The Sporting Duchess. The following season she played leads with Fanny Davenport. Last year she played in Devil's Island, and this season she originated the part of Sarah Drake in Man's Enemy, in which she was seen last week at the Star Theatre, this being her first New York opportunity. Miss Rossmore's work in this part has been highly commended. She is proud of Alan Dale's praise, that writer last week, among other things, saying: "Miss Rossmore did remarkably well, and at the Lyceum or the Empire she could hold up her head nicely." While in the West Miss Rossmore made a hit as Minna in Little Lord Fauntleroy.

Robert Rogers and Louise Mackintosh will present for the first time, at a benefit at the Fifth Avenue Theatre on Thursday afternoon, Ernest Lanson's new sketch, A Matrimonial Ad.

Carlton Wells, who has been an inmate of the Manhattan Hospital, this city, during the past two weeks, underwent two painful operations last week.

Erroll Dunbar has been elected a member of the Actors' Society of America.

John Blair contemplates an early appearance as Hamlet, supported by a special company.

Theodore Kremer and Edward C. White were guests of J. Harvey Cook, at Bridgeport, Conn., last Friday, to see the production of An Actor's Romance, of which Mr. Kremer is the author. The play is said to be successful, and Mr. Cook means to give it a special production next season.

Dorothy King, leading woman in A Guilty Mother, who has been ill with gastritis, rejoined the company on Friday. Mary Horne played the part during Miss King's illness with success.

Hubert Labadie's Faust co. did not play on Feb. 2, owing to the burning of the opera house at Jackson, Miss.

Laura Biggar was ill with the grip last week in Cincinnati, when her role in The Queen of Chinatown was successfully played by Rachel Sterling.

Mrs. Langtry's American season will close in Boston, May 19, and she and her company will sail for England on the *New England* on May 23.

The starring tour of Ethel Brandon in East Lynne came to an end last week.

Arta Bowen will give a recital at the Waldorf-Astoria in the East Room on Tuesday, Feb. 6. Miss Bowen has met with much success in this class of work this season, and will continue giving recitals until the Spring.

John F. Leonard is in New York this week and reports excellent business for his attraction, Two Jolly Bachelors. He is now arranging his bookings for next season, which will be largely in the principal cities. In his opinion Marie King is the best dancing attraction in her line. After the close of the season she will go in vaudeville, filling an engagement at the Paris Exposition.

Nellie Yale Nelson is to play her original role in The Carpetbagger with Tim Murphy during his coming engagement at the Fourteenth Street Theatre.

George Broadhurst has gone to Chicago for a short visit with his family.

Plans are being made by Edwin H. Low for transporting the Maurice Grau Opera company, numbering two hundred persons, from this city to London. It is probable that the company will sail on April 28, on the Dominion Line steamer *New England*, which will be held over two days beyond her regular sailing day for their accommodation.

Mrs. Sara Stevens was taken suddenly ill at the Academy of Music on Thursday. Physicians were sent for, and the curtain held for twenty minutes. Mrs. Stevens was able to resume her part in "Way Down East."

Among the volunteers for Edward E. Rice's benefit at the Metropolitan Opera House on Feb. 15 are The Belle of New York and Broadway to Tokio companies, Weber and Fields, Camilla Urso, Gilmore's Band, The Strollers, and Nat C. Goodwin in his original role, Le Blanc, in Evangeline.

A benefit for widows and orphans of British soldiers in South Africa was given at Carnegie Lyceum on Feb. 2, realizing about \$300. In the bill were "Aunt" Louisa Eldridge, Isabelle Herzog, Dorothy Hunter, Gertrude Hepworth, John Ince, Mortimer Kaplan, Doty Brandon, and Glenville Kleiser.

The women of the Actors' Society will give an afternoon tea at the rooms of the organization in Fortieth Street on Thursday, Feb. 8. Members of the society and their friends are invited to attend.

Fanny Rice has stepped into new popularity this season through her performances in A Wonderful Woman and the several Rosina Vokes plays that she recently purchased. At Lansing, Mich., last week she opened to more than one thousand dollars, and at nearly every town she has played to the capacity of the house.

J. A. Parks has assumed the management of the Auditorium, York, Neb., formerly directed by Huffman and Son.

Owing to the indisposition of Laura Burt, of the In Old Kentucky company, in Brooklyn last week, her understudy, Lillian Mortimer, played the part of Mudge and won the approbation of a large audience.

Arthur C. Alston will send Tennessee's Pardner on tour next season with a strong cast. Ross O'Neal, who is with Mr. Alston this season in Sorrows of Satan, has been engaged for the role of Caleb Swan.

C. Stuart Johnson has just returned from England, where he has been playing the Tramp in Lost in New York.

Edwin Mordant closed with Wicked London in Chicago on Feb. 3, and will return to New York this week.

## NEW LESSEE FOR THE GRAND.

John H. Springer has secured for the Springer Company, of which he is the manager, the lease of the Grand Opera House in this city, for a long term, beginning next season. Mr. Springer says that Gould estate, owners of the property, have shown a liberal spirit in the matter, preferring his bid to others that were larger. He plans to raise the gridiron of the Grand twenty-five feet, making the stage one of the largest and most complete in the country. The fronts and entrances will be lightened and beautified by decorations in white and gold, and the interior will be thoroughly renovated, with such other alterations made as may be deemed expedient. The new lessee will look the most successful better class of attractions, and cater especially to the local field.



## CURRENT AMUSEMENTS.

Week Ending February 10.

## Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), THE KING OF ROUGHIES.  
 OLYMPIC (Third Ave. bet. 127th and 130th Sts.), BURLESQUE.  
 HARTMAN OPERA HOUSE (127th St. bet. Seventh Ave. and Eighth Ave.), FRANK DANIELS IN THE ARMY.  
 HARTMAN MUSIC HALL (127th St. bet. Seventh Ave. and Eighth Ave.), VAUDEVILLE.  
 MINEK'S (127th St. bet. Lexington Ave. and Third Ave.), PROCESSION PALACE (127th St. bet. Lexington Ave. and Third Ave.), CONTINUOUS VAUDEVILLE—12 to 11:30 P. M.  
 CARNegie HALL (Seventh Ave. and 57th St.), DEWEY ARCH FUND CONCERT—Tues. Eve., Feb. 6.  
 THE NEW YORK (Broadway and 43d St.), BROADWAY TO TOKYO—3d Week—12 to 11:30 P. M.  
 CRITERION (Broadway and 43d St.), MAUDE ADAMS IN THE LITTLE MINISTER—3d Week—12 to 11:30 P. M.  
 THE VICTORIA (Seventh Ave. and 43d St.), CHRIS AND THE WONDERFUL LAST—3d Week—12 to 11:30 P. M.  
 THE REPUBLIC (215 West 42d St., adjoining the Victoria) now building.  
 AMERICAN (Eighth Ave., 42d and 43d Sts.), THE PIRATES OF PENZANCE.  
 MURRAY HILL (Lexington Ave. and 41st St.), THE LAST PARADE.  
 BROADWAY (Broadway and 41st St.), BEN HUR—11th Week—12 to 11:30 P. M.  
 MENDELSON HALL (111 West 40th St.), PETROSKI-KOFF VIOLIN RECITAL—Wed. Aft., Feb. 7.  
 EMPIRE (Broadway and 40th St.), BROTHER OFFICERS—3d Week—12 to 11:30 P. M.  
 METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), 3d Week—MAURICE GRAU OPERA COMPANY.  
 THE CASINO (Broadway and 39th St.), THE BELLE OF NEW YORK—12th Week—12 to 11:30 P. M.  
 KNICKERBOCKER (Broadway and 38th St.), NAT C. GOODWIN AND MAXINE ELLIOTT—7th Week—WHEN WE WERE TWENTY-ONE—1st Week—1 to 10 P. M.  
 HERALD SQUARE (Broadway and 38th St.), NATCHY ANTHONY—3d Week—12 to 11:30 P. M.  
 GARRICK (38th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHREKLOCK HOLMES—14th Week—12 to 11:30 P. M.  
 KOSTER & BIAL'S (145-149 West 34th St.), ROUND NEW YORK IN EIGHTY MINUTES—Revival—1st Week—1 to 8 P. M.  
 SCHLEY (112 West 34th St.), Opening Announced for Feb. 12.  
 MANHATTAN (125-127 Broadway), ANNA HELDIN PAPA'S WIFE—12th Week—12 to 11:30 P. M.  
 THIRD AVENUE (Third Ave. and 31st St.), CHATTANOOGA.  
 BIJOU (125 Broadway), MAY IRWIN IN SISTER MARY—10th Week—12 to 11:30 P. M.  
 WALLACK'S (Broadway and 33rd St.), OLGA NETHERSOLE IN SAPHO—1 to 7 P. M.  
 DALY'S (Broadway and 33rd St.), THE AMBASSADOR—1st Week—1 to 8 P. M.  
 WEBER & FIELDS' (Broadway and 33rd St.), THE WHIRLWIND—12th Week—12 to 11:30 P. M.  
 COMIQUE (Broadway and 33rd St.), THE RENTZ-SANTLEY COMPANY.  
 FIFTH AVENUE (Broadway and 33rd St.), THE COUNTRY CHURCHMAN—Announced for Feb. 4.  
 THE GARDEN (Madison Ave. and 27th St.), MRS. LANGTRY IN THE DECEMBERISTS—4th Week—12 to 11:30 P. M.  
 MADISON SQUARE GARDEN (Madison and Fourth Aves. bet. 27th and 28th Sts.), ASSOCIATION BALL—Fri. Eve., Feb. 3.  
 MINEK'S (115-117 East Ave.), THE MEET MAIDENS.  
 MADISON SQUARE (33rd St. bet. Broadway and Lexington Ave.), CORALIE & Co., DRESSMAKERS.  
 LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), THE SURPRISE OF LOVE—3d Week—12 to 11:30 P. M.  
 EDEN MUSIC (33rd St. bet. Sixth Ave. and Seventh Ave.), CONCERTS AND VAUDEVILLE.  
 PHOTON (33rd St. bet. Sixth Ave. and Seventh Ave.), CONCERTS AND VAUDEVILLE—12:00 P. M. to 11:00 P. M.  
 GRAND OPERA HOUSE (Eighth Ave. and 2nd St.), THE GIRL IN THE BARBERS.  
 CHICKERING HALL (Fifth Ave. and 18th St.), Closed.  
 IRVING PLACE (Seventh Ave. bet. 18th and 19th Sts.), DRAMA AND COMEDY IN GERMAN.  
 FOURTEENTH ST. (14th St. bet. Sixth Ave. and Seventh Ave.), CHANCEY CLOUTY IN THE ROMANCE OF ARLEQUIN—Revival—3d Week—12 to 11:30 P. M.  
 KEITH'S (33rd St. bet. Broadway and Lexington Ave.), CONTINUOUS VAUDEVILLE—12:00 P. M. to 11:00 P. M.  
 ACADEMY (Irving Place and 14th St.), WAY DOWN EAST—12th Week—12 to 11:30 P. M.  
 TONY PASTOR'S (Tenth Avenue Building, 14th St.), CONTINUOUS VAUDEVILLE—12:00 P. M. to 11:00 P. M.  
 DEWEY (125-127 East 14th St.), THE IMPERIAL BUILDING.  
 STAR (Broadway and 13th St.), CARL A. HADWIN IN A LION'S HEART.  
 GERMANIA (167 East 9th St.), SEASON OF OPERA IN GERMAN.  
 LONDON (285-287 Bowery), LILLIAN WASSERMAN IN THE MAIDENS.  
 PEOPLE'S (125-127 Bowery), THE HERBER DRAMA.  
 MINEK'S (125-127 Bowery), THE AMERICAN BEAUTIES.  
 TRAIL (42d St. bet. Broadway and Lexington Ave.), THE CHINESE THEATRE.  
 CHINESE THEATRE (Juyen St.), THE CHINESE DRAMA.  
 CHINESE THEATRE (Juyen St.), THE CHINESE DRAMA.

## Borough of Brooklyn.

ACADEMY OF MUSIC (125 to 127 Montague St.), ENNA CALVE IN CARMEN—Tues. Eve., Feb. 6.  
 PARK (125 Fulton St.), Closed.  
 HYDE & BERMAN'S (30-32 Adams St.), VAUDEVILLE.  
 NOVELTY (Juyen Ave. bet. South 4th and 5th Sts.), VAUDEVILLE.  
 GRAND OPERA HOUSE (Elm Pl. bet. Fulton St. and George W. Monroe in Mrs. B. O'Shaughnessy.  
 LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.  
 UNIQUE (124-126 Grand St.), MILO'S CITY CLUB BUREAU.  
 CRITERION (Grand Ave. and Fulton St.), Closed.  
 THE AMERICAN (47-49 Bedford Ave.), THE VILLAGE POSTMASTER.  
 STAR (125-127 Jay St. bet. Fulton St. and Wythe St.), WERNER'S DAINTY DUCHESSE BUREAU.  
 EMPIRE (125-127 South 5th St.), SAN DEVER'S OWN COMPANY.  
 COLUMBIA (Washington, Tillary and Adams Sts.), HENRY MILLER IN THE ONLY WAY.  
 GATEY (Broadway and Middleton St.), AT PINEY RIDGE.  
 LYCEUM (Montrose Ave. and Leonard St.), ACROSS THE POTOMAC.  
 BIJOU (Smith and Livingston Sts.), THE GREAT TRAIN ROBBERY.  
 MONTAUK (125-127 Fulton St.), ALICE NIELSEN IN THE SINGING GIRL.  
 MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

## AT THE THEATRES.

## Knickbocker—When We Were Twenty-one.

Drama in four acts, by Henry V. Esmond. Produced Feb. 5.

Richard Carewe ..... N. C. Goodwin  
 Sir Horace Plumley, Bart ..... Neil O'Brien  
 Colonel Miles Graham ..... Frank Gillmore  
 Terrence McGrath ..... Clarence Handgill  
 Richard Terrence Miles Audine ..... Henry Woodruff  
 Lord Dunsford ..... Jamison Lee Finney  
 David Birch ..... Thomas O'Brien  
 The Hon. Gerald Carrington ..... S. M. Hall  
 Herbert Corrie ..... Charles Thorpe  
 Hughie Holmest ..... Herbert Ayling  
 Wallis Brundall ..... W. J. Thorold  
 Bobbie Bellamy ..... Frank Mayne  
 Mummy Alton ..... L. E. Woodthorpe  
 Jacob ..... Rapley Holmes  
 Kara Glynesk ..... Yael Haskins  
 Mrs. Grant Gordon ..... Gertrude Green  
 Eudora Culpepper ..... Florence Robinson  
 Eileen O'Brien ..... Kathryn Moore  
 Clarice Newton ..... Nina Gregory  
 Winnie Thornton ..... Gertrude Tidball  
 Fleurie ..... Florence Wickham  
 Mabel ..... Florence Hayes  
 Cora ..... Agnes Mark  
 Phyllis ..... Florence Haverleigh  
 Harriet ..... Helen Barney  
 Mrs. Ericson ..... Estelle Mortimer  
 Phyllis Ericson ..... Maxine Elliott

At the Knickerbocker Theatre last evening Nat C. Goodwin and Maxine Elliott, with their supporting company, presented for the first time on any stage Henry V. Esmond's latest play, *When We Were Twenty-one*. The established popularity of the two leading players and of the dramatist drew to the theatre, despite the several counter attractions, a large assemblage of those playgoers who have a keen love for first performances. The audience, therefore, was brilliant, good tempered, and not overcritical. Its attitude toward the play and players was most friendly, and the applause through the evening was generous.

Mr. Esmond has devised and worked out a story that to most writers of plays might seem too slender a theme to bear up the weight of a drama of four acts. It is not by any means an undramatic story, yet it is simple almost to the verge of weakness. Its full worth will be appreciated only by those of sympathetic minds who enjoy the inward feeling of a play rather than the outward show of dramatic action, spectacular display and intense momentary situations. *When We Were Twenty-one* will appeal to thoughtful men of middle age,

to the majority of sensitive people, and to nearly all women.

Richard Carewe, the character impersonated by Mr. Goodwin, is a bachelor far older in years than in heart. He has for his nearest friends three men of his own age and temperament. They are Sir Horace Plumley, Colonel Graham, and Doctor McGrath. To each of them age has come stealthily, and though to others they appear to have passed beyond the sorry line that separates youth from middle age, among themselves they keep up the habits, the manners and the thoughts of their younger years. The opening scene of the play represents a room in Richard Carewe's London home, where the four bachelors—the "quadrity," Sir Horace calls it—have gathered to celebrate the birthday of Sir Horace, who is familiarly known as Waddles. From the conversation of these cronies it is learned that, nineteen years before, Carewe became the guardian of Richard Audine, the son of an old comrade. Audine, nicknamed the Imp, has been cared for by Carewe as though he were a son, and in educating him the guardian has spent more money than he could well afford. The other bachelors have from time to time contributed money toward the expenses, but this money Carewe has kept aside, making a fund to be handed over to the Imp when he shall marry.

Carewe, with his friends, had planned a marriage between the Imp and Phyllis Ericson, the daughter of another friend of their youth, who died leaving a widow and child. These also have been wards of Carewe's, and have had the assistance and the affection of the "quadrity." Phyllis and the Imp have looked upon this marriage as a matter of course, though neither has cared especially for the other. Carewe, believing Phyllis to be in love with the Imp, has conscientiously smothered the love that lies in his own heart for the girl. He has sacrificed everything for the happiness of the children of his two dead comrades. The Imp, engaged in sowing his wild oats, falls into the snare of an adventuress, Kara Glynesk, and marries her. The "quadrity," learning of this, make every endeavor to reclaim the Imp without letting Phyllis know of it. She, however, discovers the truth and instead of being broken hearted, as Carewe expected her to be, she announces that she is glad to be out of the engagement. In this manner Carewe finally learns that Phyllis loves him, and the story comes to a happy close.

In the first act of the drama action is too often sacrificed to atmosphere, and the dialogue drags somewhat monotonously. This fault is not apparent in the later scenes, when the author, having grown more familiar with his characters, writes less of who and what they are and more of what they do. The second and third acts were charged with true human feeling, and at times the mental situations were very intense. The scene of the third act was a club room, bright with color and filled with the activity of fashionable pleasure seeking. The other acts took place in Carewe's home, the scene being perfect in its naturalness and accuracy of minute detail.

Mr. Goodwin had in the role of the generous, self-sacrificing bachelor a character that fitted him temperamentally, and one in which his talent of mingling comedy and pathos had full play. His interpretation was, of course, artistic, and beyond that it was infinitely human. So also Miss Elliott, as Phyllis Ericson, found ample opportunity for the display of her graceful accomplishments. In the first act she was rather at fault in too plainly disclosing her real feeling for Carewe. Her facial expression, showing tenderness toward him, foretold the emotions that might better have been unsuggested until later in the play. Aside from this her performance was rich in sentiment and as pleasing a characterization as one could wish to see.

Henry Woodruff, as young Richard Audine, was true to the freshness and immaturity of the role. He disclosed clearly the frankness and cleanheartedness of one who, though engaged in sowing his wild oats, is still a gentleman. Neil O'Brien was a capital Sir Horace Plumley, gruff and tender by turns and always true to the old friends. Frank Gillmore was a stiff, unhuman Colonel Graham in the first act, but he warmed to the character afterward and was in the end satisfying. Clarence Handgill acted admirably the role of the hale Irish doctor, Terrence McGrath, and the other men in the cast were almost without exception well suited to their parts.

Yael Haskins was an alluring adventuress as Kara Glynesk, Estelle Mortimer as Mrs. Ericson was very acceptable, and the other female roles were in capable hands.

The ensemble work of the players was so smooth and natural that especial praise is due the stage-manager. When *We Were Twenty-one* is by no means great literature, nor is it great in technical construction, but it is human to the core, wholesome, and truly enjoyable from beginning to end.

## Daly's—The Ambassador.

Comedy in four acts, by John Oliver Hobbes (Mrs. Craigie). Produced Feb. 5.

Lord St. Orby ..... John Mason  
 Sir William Beaudevere ..... Edward Morgan  
 Vivian Beaudevere ..... William F. Courtenay  
 Major Hugh Lancelotti ..... Charles Walcott  
 Lord Lavensthorpe ..... H. S. Taber  
 Lord Reggie ..... Charles Gibby  
 Sir Charles de Lome ..... J. L. Weber  
 Tote ..... Eugene Lewis  
 Juliet Gainsborough ..... Mary Mannering  
 Alice Gainsborough ..... Grace Elliott  
 Lady Beaudevere ..... Hilda Spong  
 Lady Gwendolene Marleaze ..... Elizabeth Tyrne  
 The Princess Vendramini ..... Rhoda Cameron  
 Lady Balser ..... Mrs. Charles Walcott  
 Lady Gainsborough ..... Ethel Horne  
 Mrs. Devereux ..... Alison Shipworth  
 The Duchess of Hampshire ..... Minnie Bowen  
 Mrs. Whitcomb J. Taylorson ..... Mrs. Hart Jackson  
 Miss Katie ..... Beatrice Morgan  
 Miss Yolande ..... Blanche Koller  
 Miss Mamie ..... Gertrude Lewis  
 Mrs. Sparring ..... Mrs. Eva Vincent  
 Tomkins, a housemaid ..... Julia Devereux  
 Barker, a footman ..... William Eville  
 Jenkins, a footman ..... J. Lester

The Ambassador, a society comedy from the pen of Mrs. Craigie (John Oliver Hobbes) was presented for the first time in this country last evening at Daly's Theatre to an audience that was eminently fashionable and politely appreciative.

The scenes of the play are laid in Paris, but the characters and story are English. The person in whom the interest centers is Juliet Gainsborough, an orphan, who is living with Lady Beaudevere, a widow, who has a young son, Vivian, and a stepson, Sir William Beaudevere, the latter being an attaché of the British Embassy at Berlin. Sir William is constantly thrown into the society of Juliet and, of course, falls in love with her. Lord St. Orby, British Ambassador at Madrid, who is a frequent visitor at Lady Beaudevere's house, is also infatuated with Juliet, but Sir William becomes engaged to her. Later both Juliet and Sir William realize that their engagement is a mistake. His affections are transferred to Lady Gwendolene Marleaze, who has long

loved him in secret, and Juliet discovers that she does not care for him at all. The dramatic portion of the story concerns a scrape in which Vivian becomes involved. Major Hugo Lancelotti, an unprincipled man, who is a neighbor of the Beaudeveres, becomes the possessor of a note forged by Vivian. He confides his trouble to Juliet, who promises to help him. She visits the Major and obtains the note, as well as the Major's promise to keep the matter secret. She is discovered and is placed in a very embarrassing position. If she explains, Vivian will be disgraced, and if she doesn't, her own reputation will suffer. She resolves to make the sacrifice and rests under a cloud until the end of the last act, when everything is explained, and the play ends happily for all concerned. Of course there are innumerable incidents and several other characters introduced to help in the development of the plot, but the main portion of the story revolves around the doings of the leading characters, who are all lords and ladies of high degree, with the exception of Juliet.

The play is simple in theme, and while it is not remarkably strong in a dramatic sense, it is pleasing because of its bright dialogue. It is full of epigrams, and several of the characters have lines which sparkle with wit such as people in real life seldom disclose. The most telling lines were put in the mouth of Lord St. Orby, played by John Mason with that ease and grace which have won him a place in the front rank of leading men. Mr. Mason spoke his lines with a full appreciation of their value, and his work was altogether delightful. Edward Morgan was effective as Lord Beaudevere, though the part offered him no great opportunities. William F. Courtenay was appropriately boyish and impulsive as Vivian, and added to his reputation as an intelligent player of juvenile roles. Charles Walcott, the polite villain of the play, filled his role admirably.

Mary Mannering, pretty, girlish, and altogether charming, made a distinct hit as Juliet. Her reading of a fortune with a pack of cards in the first act was as pretty a bit of acting as she has ever done. Hilda Spong had the trying part of a woman who has had the misfortune to marry young, and feels compelled to mention the fact frequently, as she has a son at least eighteen years of age. She played with discretion and sometimes with brilliancy, as she, like Mr. Mason, had some very telling epigrams to utter. Elizabeth Tyrne proved her versatility by enacting the part of a nobby-pamby girl in a thoroughly artistic manner. Alison Skipworth was very lively and gingery as Mrs. Dasney, and won a round of applause upon her first exit. Mrs. Eva Vincent, as the housekeeper, deserves mention for an excellently sustained Scotch dialect. The others were acceptable in unimportant parts.

The dresses worn by the women, which were designed by Mrs. Robert Osborn, are in excellent taste, and, of course, follow the very latest fashion. The scenery, by Unitt, and the furniture and accessories are rich and appropriate. The stage-management reflects great credit upon Fred Williams, under whose direction the play was produced.

## Wallack's—Sapho.

Play in four acts by Clyde Fitch. Produced Feb. 5.

Jean Gausin ..... Hamilton Revelle  
 Dechelette ..... Myron Calice  
 Uncle Cosaire ..... Fred Thorne  
 Flamant ..... John Glendinning  
 Hettima ..... Franklin Hurleigh  
 De Potter ..... Taylor Holmes  
 Camille ..... Leonard Outram  
 Joseph ..... Gertrude Robinson  
 A Royal Personage, known as M. Arven ..... Charles Wesley  
 A Conjuror ..... W. Gordon  
 Mephistopheles ..... Frank Farrington  
 A Porter ..... Richard Waring  
 Servant of Dechelette ..... W. S. Mills  
 Alice Dove ..... Clara Bunney  
 Madame Hettima ..... Alice Leighton  
 Divonne ..... Mrs. John Glendinning  
 Rose ..... Adelaide Cumming  
 Toto ..... Anna Whitford  
 Margot ..... Carolyn Heustia Graves  
 Tina de Monte ..... Maud Clayton  
 Danesque ..... The Sisters Striker  
 Francine ..... Maudie Howe  
 Fannie Legrand ..... Olga Nethersole

Olga Nethersole, recovered after two weeks' illness, made her local reappearance last evening at Wallack's Theatre before a large audience. She presented for the first time here Clyde Fitch's four-act play, *Sapho*, a dramatization of the novel by Alphonse Daudet, originally produced at Powers' Theatre, Chicago, on Oct. 31.

The play begins at the reception at Dechelette's house, where Fannie Legrand (Sapho) meets the impressionable Jean Gausin, completely enslaving him. While they are making violent love to each other, Flamant, Sapho's earlier lover, is arrested on a charge of forgery. He has been detected in a bold attempt to cause, by unlawful means, money to expend upon Sapho. Jean carries Sapho away to her apartment. In the next act, Sapho comes to Jean's abode to offer him her love. He knows her simply as Fannie Legrand and his rustic mind never suspects her real character. But while she is away, Dechelette calls to enlighten the trustful Jean. When she reappears, Jean thrusts her from him, but her wiles quickly win him back to her embrace.

In the third act, in the suburbs of Paris, Jean discovers that the child Fannie has induced him to adopt is her own offspring by Flamant. His love has grown a bit cold and he improves this excuse to take his departure, leaving Sapho and the child. Flamant has gotten out of jail by this time and he shows up with an offer of marriage, which Fannie decides to accept for the child's sake and for the reason that she believes Jean lost to her forever. Herein, however, she errs, for the amiable Jean reappears at length and begs Fannie to resume their former relations. She persuades him to sleep and, when he does so serenely, she writes a note setting forth the fact that peace, not passion, is what she wants and that she is going to her child and its father. She leaves the note by the sleeping Jean, kisses her hand to him, and steals away.

By reason of the extraordinary exulting of yellow journals over the presumable scandalousness of Mr. Fitch's adaptation, and Miss Nethersole's acting of it, a riot of clamorous mortals struggled to get into the theatre and, once inside, sat gaping in expectancy throughout much of the play. That a majority had read the book "Sapho," or some indifferent translation made from it, is quite probable, since the streets have been thronged for days by sinuating fakirs that sold thousands of copies of what purported to be Daudet's work, crying it as "that suppressed book." A dozen of these amiable peddlers were lined up in front of Wallack's last night feeding like vultures upon the morbidly ignorant that paused to look upon the crowd or read the bills.

With all this ulterior assistance, Miss Nethersole launched upon the town Mr. Fitch's

play, and it proved precisely what might have been expected. Daudet's novel, uncompromising as it may be in its frank portrayal of certain phases of life, is still a work of art. It preaches no less a powerful sermon, and, like most sermons, tells at best a very old, old story. Sermons are few that would make good plays, although many plays might make excellent sermons. To transfer "Sapho" to the stage without offense was perhaps an impossible task; to avoid the presentation of scenes and incidents without which the drama were better off was probably not within the reach of skill—and Mr. Fitch's play indicates all of this. He has much skill, yet he has been unable to make a decent play of Sapho, decent dramatically or morally. Dramatically its incidents are often rambling, disjointed and swamped in oceans of talk. The opening act is a howling wilderness of noise, nonsense and nothingness, the sparse action that concerned the story being quite lost in the babel and driven supposed to represent a "Bohemian" masquerade. The end of the second act was reached before the story had really begun, and by that time folk had commenced to wonder if there were not many in the audience that might have given cards and spades to Sapho. For the rest, the dialogue was none too good, the scenes were seldom held tense or forceful, and the crudity made the offense but more pronounced. Morally, the play is as hopeless as Zaza, and that is saying quite enough.

Miss Nethersole appeared to revel in her role. She is said to have confessed that she believes the people want to see her play immoral characters, and she seems determined to spare no pains to gratify the possibilities of this hallucination. Her Sapho is a languorous, insinuating siren with a musical, coaxing voice and wistful eyes. And so she remains to the end with occasional moments of explosive emotion. Daudet's Sapho changed as time went on, and that change had much to do with the story. The actress wore some gowns of amazing clinginess, her first act dress quite out-clinging anything yet seen here in its line.

Hamilton Revelle looked the simple Jean admirably, and acted acceptably. Myron Calice was a capable Dechelette, John Glendinning a first-rate Flamant, Fred Thorne a capital comic old uncle, and Franklin Hurleigh an excellent Hettima.

Mrs. John Glendinning was a charming Aunt Divonne, Nellie Thorne and Mattie Howes were graceful and pleasing as young women, and there were some girls that danced and sang in the first act, but no one hung out their numbers, and so the audience found it difficult to keep posted on the vaudeville elements.

There were pretty scenes and costumes, and the stage-management, especially in the masquerade picture, was admirable.

## Madison Square—Coralie &amp; Co., Dressmakers.

Farce in three acts, by Alvin Valabreque and Maurice Hennequin. Produced Feb. 5.

Henri Lavelle ..... Fritz Williams  
 Lucienne, his wife ..... Esther Tittell  
 Laura, his aunt ..... Maggie Holmery Fisher  
 Joseph Pinglet ..... Sam Bond  
 Clemence, his wife ..... Nellie Butler  
 Stephen Coralie ..... E. M. Holland  
 Coralie, his wife ..... May Galber  
 Double Blanc, their servant ..... Marie Derickson  
 Andre Pillard ..... May Lambert  
 Ernest Thorel ..... Brandon Hurst  
 Poulet ..... George W. Howard  
 Boulet of the Detective Bureau ..... Jay Wilson  
 First Detective Sergeant ..... George Kearney  
 Second Detective Sergeant ..... James Weed  
 The Secretary ..... Tony Edinger  
 Joseph ..... Charles Gibson  
 Rose Blundet ..... May Lambert  
 Felicie ..... Anita Ruthe  
 Françoise ..... Etta Morris  
 Ninette ..... Margaret Bawdwin

When Coralie et Cie was produced at the Palais Royal, Paris, a few weeks ago the general opinion was that it eclipsed in point of lewdness any previous offering at that theatre, where indecency is the watchword. Mark, then, what followed. The rights to the farce were gobbled, with an eagerness not surprising, by the chief American purveyor of such dramatic offal. Preparations for its production here were hastily made, and last evening, under the title of Coralie and Company, Dressmakers, it was seen for the first time in English at the Madison Square Theatre.

Alvin Valabreque and Maurice Hennequin are the authors of this addition to the pornographic class of dramatic literature. It is evident that they realized that the vicious and depraved beings to whom they pandered were satiated with immorality in its usual dress, or rather undress, and not easy to please. Some new sensation must be devised to entice those jaded *roués*, dissipated youths and painted *démimondaines*. The kadeidoscope of nastiness must have another turn. Therefore, they hit upon the idea of building the farce around an establishment that while ostensibly a fashionable ladies' tailoring house was in reality a brothel. The women patrons of the dressmaking department of Coralie and Company were at liberty to make assignments with the men patrons of the firm's other department, and if they desired could pay their bills in this manner. Given these premises the possibilities for elaboration were many, and MM. Valabreque and Hennequin worked the vein to the limit. They introduced wholesale marital infidelity, while their husbands met other men's wives at the same place, and the couples dodged one another through one act and a series of situations that left little to be imagined. As a climax to this carnival of adultery, one of the male characters was discovered in the same bed with a negress!

There are some exhibitions that might possibly provoke police interference here, so the adaptation shown last evening was not quite so bad as the original. Lucienne Lavelle, a young wife with a love for dress, buys an expensive costume of Coralie and Company, and conceals her extravagance from her husband by pretending to have bought it elsewhere at less than its real cost. She makes up the difference in price from her money she has saved from her household expenses. Lucienne is ignorant of the true character of Coralie and Company's, and so is her husband, until a friend, Thorel, describes it to him. When M. Coralie, husband of the dressmaker, turns up with a bill for the gown, Lavelle, to whom the account is presented, discovers his wife's deception and suspects her. He believes she is to visit Coralie's that day, and resolves to catch her there. Other arrivals at Lavelle's apartments, where the act takes place, are M. and Madame Pinglet, who want to rent the rooms. Madame Pinglet is carrying on a liaison with one Pillard, whom she has written to meet her at Coralie's that day. He throws the note into Lavelle's waste basket, where it is found by Madame Lavelle's aunt, a suspicious and man-hating spinster, who at once decides that the letter had been received by



Lavelle. She shows Lucienne this apparently convincing proof of her husband's unfaithfulness, and they decide to repair to Coralie's at the time mentioned.

Act second brings the principal characters to Coralie's. First comes M. Lavelle, who hides behind a secret door to await his wife. Then M. Pinglet arrives with a dancer whom he admires, and later Madame Pinglet and M. Piliard appear. Meanwhile Lavelle is rendered extremely uncomfortable in his hiding place, that is close to a hot chimney. Eventually, Madame Lavelle enters with her aunt and a police officer. Just as they are about to catch Lavelle, an ingenious feature of the establishment, prepared for such emergencies, is put into operation. It is a trick partition that shuts off part of the room and transforms the place entirely. This is worked several times, and much confusion ensues, that ends with Lavelle's capture in the company of a maid servant. The last act, of course, is devoted to disentangling the complications in which nearly every one is involved. There are explanations all round, and the usual "happy ending" results.

In the tuning-down process brought to bear on the farce the more flagrant incidents had been masked behind various transparent subterfuges, such as the little fiction that women met their men friends at Coralie's to have a "chat." These did not conceal the real viciousness of the play, which, being nothing more nor less than a very bold exposition of the general shattering of the Seventh Commandment, could not be glossed over had the producer so desired. In its entirety the performance reeked with suggestiveness, such as the discovery of a man and a woman partially disrobed, in the spare room. Such fun as was at times manifest was of the wildly farcical, better skelter order that would have been utterly silly in the hands of less competent players. The trick scene, by which the "club" room was transformed into the dressing establishment, was a not ineffective piece of stage mechanism, albeit wholly impossible, and reminding one of the disappearing demons in the old extravaganzas. The predominating feature of the farce, however, was its uncleanness, for which what little humor that was exhibited did not atone.

Fritz Williams, an actor always at home in farce, handled with his customary lightness and briskness the role of Lavelle, which is close kin to the other parts he has been playing for some seasons. E. M. Holland, as the doddering, querulous, senile old Coralie, did the best work of the performance, giving a picture that was perfect in every detail. Sam Reed as Pinglet and Brandon Hurst as Piliard were as amusing as their parts allowed. Acceptable playing was also done by George W. Howard as Thorel, James Kearney as Boulet, and George Forbes, James Weed, Jay Wilson, and Tony Eddinger in other parts.

Esther Tittel as Lucienne, Nellie Butler as Clemence, and Marie Derickson as Madame Coralie, were personally attractive, stylishly gowned, and satisfactory in their acting. Maggie Holloway Fisher gave a capital character sketch of the elderly spinster aunt. May Galyer had a repulsive role as Double Blanc, a slovenly servant of nondescript appearance, altogether out of key with the surroundings. Miss Galyer sacrificed her personal appearance to the part, and earned a hit in it. May Lambert was pleasing as Rose Bloudet, and Anita Rothe did well as a maid.

#### Irving Place—Am Spieltsch des Lebens.

Play in four acts by Klaus Arsen. Produced Jan. 31.

General von Triburg .....	Carl Bender
Graf von Rietberg .....	Emmy Schroth
Gräfin Eva von Brandt .....	Julius Strobl
Graf Stengel .....	Martha Schiffel
Zettwitz .....	Gustav von Seyffertitz
Martin .....	August Meyer-Eigen
Friedrich .....	Jacques Lorain
Georg .....	Jacques Horwitz
Anna .....	Carl Frischer
	Frida Brandt

Klaus Arsen's play, *Am Spieltsch des Lebens* (The Game of Life), had its first American performance at the Irving Place Theatre on Jan. 31.

It is a presentation in four acts of a phase of modern German society very like to that shown in the English problem plays of a few years ago. Lieutenant von Rietberg, young, gallant, and on the verge of pecuniary ruin, has been flirting with the youthful Countess Ellen. The Countess is a rich, charming orphan and loves the lieutenant. She is impulsive and guilelessly confesses her love to the lieutenant. Her guardian, General von Triburg, suspects the state of affairs, and knowing the lieutenant's earlier record, insists upon a wedding at once. The lieutenant and Countess Ellen marry and go to live on the latter's estates.

Then the Countess Eva von Brandt marries her aged suitor, the Baron Stengel, whose estates adjoin those of the Countess Ellen. So it happens that Lieutenant von Rietberg and the woman he had loved and left, Countess Eva, are neighbors, involved in all the social duties of that relation. The two endeavor to make the best of the situation, but one day, Zettwitz, erstwhile crony of von Rietberg, inopportunely arrives from America. Zettwitz is the only other person that knows of the affair between Countess Eva and the lieutenant. A very unpleasant scene between Rietberg and Zettwitz occurs, after which the latter denounces the lieutenant to Baron Stengel as a blackguard and the Countess' former lover. Although deeply stricken by this disclosure, the old Count forgives both his friend and his wife, and all decide to guard the lieutenant's young wife from knowledge of the facts.

The four principal actors were all well suited, the Count of Gustav von Seyffertitz being rather a surprise. Patrons of the Irving Place have been so accustomed to seeing this actor cast for eccentric roles that the quiet dignity of his lonely old man was an agreeable introduction to another phase of his ability. Julius Strobl as the lieutenant, and August Meyer-Eigen as Zettwitz acted most admirably, and Emmy Schroth and Martha Schiffel were happily cast as the two countesses.

Director Couried again distinguished himself by a stage splendidly handled and prettily set.

#### American—The Pirates of Penzance.

The members of the Castle Square Opera company trod familiar ground last evening in the performance of *The Pirates of Penzance*, and they appeared to enjoy the clever lines and the tuneful music of the Gilbert and Sullivan work quite as much themselves as did their audience.

Reginald Roberts sang the role of Frederic acceptably, and Frank Moulton, though a trifle undignified, was a capital Major-General. William Prunette as Richard, Frank Belcher as Samuel, and Louis Casavant as Edward

were all that could be desired, both in singing and in acting.

D. Eloise Morgan sang the charming role of Mabel with delicacy and distinction. Maude Lambert, as the unfortunate Ruth, was happy in the role, and Gertrude Quinlan, Belle D'Arcy and Mattie Martz impersonated the three remaining parts very agreeably. The scenery was, as usual, in good taste and the costumes were bright and pretty. Next week, Maritana.

#### Murray Hill—The Lost Paradise.

The Henry V. Donnelly Stock company at the Murray Hill Theatre presented last evening De Mille's adaptation from the German, *The Lost Paradise*. The performance, taken in its entirety, was perhaps a little above the excellent standard that the organization maintains week after week. The individual players, who are established favorites at the Murray Hill, were cast in roles to which they did full justice, and the introduction of the new leading woman, Alberta Gallatin, lent additional interest to the performance.

Miss Gallatin impersonated Margaret Knowlton, the heroine, and although the part is one that does not gain the sympathy of the audience at the outset, the actress made a favorable impression in her first scene and later won the thorough admiration of the audience by her sincerity and emotional intensity. Miss Gallatin's one fault was a somewhat theatric style of delivery that at times robbed her performance of naturalness. In appearance and manner she was very attractive.

Ralph Stuart, as Reuben Warner, was in a role well suited to his physical attributes and vigorous style of acting. William Redmund impersonated Andrew Knowlton capably. Thomas L. Coleman played the role of Ralph Standish admirably. Walter Allen was particularly happy in his impersonation of Bob Appleton, and Charles D. Waldron was more than merely acceptable as Schwarz. Dorothy Donnelly displayed her versatility by giving a capital performance in the character of Cinderella, and Georgia Welles was a dainty and very vivacious Polly Fletcher. Next week, *The Private Secretary*.

#### Third Avenue—Chattanooga.

Lincoln J. Carter's war drama, *Chattanooga*, is the bill this week at the Third Avenue Theatre, and its reception last night was cordial enough to inspire the players to do their best. Some of the members of the cast, even with this inspiration, did not rise above mediocrity, but taken altogether the presentation of the play was sufficiently effective to suit the tastes of the theatre's regular patrons.

Clyde Hess was a dashing Leon Cornell, L. B. Barker played the role of John Cornell acceptably, and Charles J. Harris, though a bit prone to over gesticulation, was successful as Colonel Andrew Jeffries.

Minnie Dixon Parker as Rose Jeffries acted with no little grace and distinction, and from the first she was in close touch with her audience. Emile Hess was an attractive Pansy, and Florence Harrington left little to be desired in her impersonation of Julia Davis. Others in the cast deserving especial mention were Will J. Simms, the Bertie Jeffries; James L. Harding, the Amos Cornell; John D. Murphy, the Uncle Pete, and Robert Ellington, the General Hooker.

The scenery was elaborate and in itself gained considerable applause. Next week, *Fallen Among Thieves*.

#### Star—A Lion's Heart.

Carl A. Haswin and his company appeared at the Star Theatre last evening in *A Lion's Heart*. The play is one that Mr. Haswin has made popular in all parts of the country, as well as in New York, and in consequence the Broadway home of melodrama was very well filled with lovers of that form of entertainment. With an entirely new scenic equipment this season, *A Lion's Heart* appears as fresh and attractive as when it was originally produced. Mr. Haswin himself, as the lion tamer, has lost none of his old-time vigor, and his acting last night aroused thunderous rounds of well deserved applause. The supporting players were, with only one or two exceptions, very satisfactory in their various roles, and the details of stage management were carefully attended to. It may be said safely that neither Mr. Haswin nor the play has been seen to better advantage in this city than at last evening's performance. Carroll Daly, Charles Lee, E. A. Cromwell, George Beebe, Mrs. Haswin, and Helen Gilmore, of the company, deserve note.

#### Grand—The Girl in the Barracks.

Louis Mann and Clara Lipman in *The Girl in the Barracks* had a good audience at the Grand Opera House last evening. The farce is amusing in spots, but contains many risqué lines that were better omitted. Clara Lipman in the title part, that suits her perfectly, was the embodiment of chic and vivacity. Louis Mann gave an artistic picture of the elderly roué, that created much laughter. Excellent performances were also given by Joseph Coyne, Thornton Cole and George W. Barnum.

#### At Other Playhouses.

CASINO.—This is the final week of *The Belle of New York*, which will be succeeded on Lincoln Day by *The Princess Chic*.

NEW YORK.—Broadway to Tokio continues to large audiences.

CRITERION.—Maude Adams will continue in *The Little Minister* three weeks longer.

FOURTEENTH STREET.—Chauncey Olcott's engagement continues prosperously.

MANHATTAN.—Papa's Wife still pleases at this house.

REJOU.—May Irwin is in her last fortnight in *Sister Mary*, which will be succeeded by *Aunt Hannah*, a musical farce.

GARRICK.—Mr. Gillette and company continue in *Sherlock Holmes*.

FIFTH AVENUE.—The Countess Chiffon is announced for production here this (Tuesday) evening.

GARDEN.—Mrs. Langtry still appears in *The Degenerates*.

HERALD SQUARE.—The revised version of *Naughty Anthony* was put on for the first time last Thursday evening. Excellent as the farce was in its original form, a distinct improvement resulted from the changes that David Belasco has made. The action throughout has been quickened, and the dialogue brightened. The scene of the last act has been

changed from the boudoir to the hosiery store, and a new setting is used. Blanche Bates, Frank Worthing, W. G. Le Moyné, William Elton, Olive Redpath, Maud Harrison, Mary E. Barker, and the rest of the company give admirable performances. Business continues large.

METROPOLIS.—At the Metropolis last night a large audience witnessed the performance of *The King of Rogues*, the representation of which at the Star Theatre was reviewed in *THE MIRROR* last week.

#### AN ANECDOTAL INTERVIEW.

Here and there on the thumb-worn leaves of the *MIRROR* interviewer's note book appear items headed George Maddox. There are many of these items. They are hastily scrawled at sundry times and in sundry places when chance threw the player and the reporter together; and although the anecdotes are not connected, they form, when arranged in proper order, a fairly complete history of the career of Mr. Maddox.

By way of introduction it may be said that Mr. Maddox is one of the youngest of old-timers. A brisk, energetic man he is, with iron-gray hair and dancing eyes, who, when he smiles, looks to be under forty, but who declares that he has passed sixty seasons upon earth, out of which more than forty have been devoted to the stage. He is a New Yorker by birth, education and inclination. From the lips of this genial man came the observations and anecdotes that are hereinafter set forth.

"We had in New York, when I was a boy, a number of dramatic schools. Not schools such as we have to-day, mind you, but schools that gave just as good training, in my opinion at very much smaller cost. The preparatory school was the pit of the Old Bowery. Every youngster with theatrical ambitions haunted the place and got a lesson in acting by watching the play whenever he could raise a shilling to pay his way in. I, with many other boys, learned the lines and the business of all the standard roles there, and if a new player appeared who acted without proper regard for the traditions the pit was never backward in pointing out his faults.

"Then we had as finishing schools numberless amateur dramatic clubs in those days—humble organizations, many of them, whose performances were given in lofts converted into theatres by the members themselves. The star tragedian of the club might also be the scene painter, and the young man who was to play Iago in the evening might spend the afternoon manufacturing properties. Usually these clubs gave performances every fortnight, and more often than not the play presented was one that had been acted the week before at the Old Bowery.

"I belonged to the Murdoch Dramatic Club, a proud organization named after James E. Murdoch, that numbered among its members and ex-members Harry H. Wall, George Boniface, James F. Egan, Billy Floyd, James W. Collier and a host of other men who afterward won renown in the theatre world. They all were prepared for their work by the shilling-a-night course at the Old Bowery and the subsequent training in the club.

"Before the Civil War the word contract was rarely used among player folk. We had instead 'letters of engagement.' These letters served the same purpose, though they were more courteous and far less formidable than the modern documents. My first acquaintance with the letter of engagement was in 1857, when I received one from the manager of the Theatre Royal Covent Garden, at London, Canada. The terms set forth therein were 'ten dollars per week, if worth it,' and the work allotted to me was 'respectable utility.' I am forced to the conclusion that I was not 'worth it,' because during the five months that I spent at the little theatre with the big name I never received more than three dollars on pay day. This, however, was over and above my board, which was provided by the management. I made my first professional bow in the character of Cassio in *Othello*, and afterward played the juvenile roles in nearly all of the Shakespearean and other standard dramas.

"The lines of business were far more carefully drawn in those days than they are now. An actor was engaged to play a certain line, and never was he expected to play any part out of his line. A complete stock company numbered from thirty to forty people—two of every line from general utility, respectable utility, walking ladies and gentlemen up to leads. Sometimes it was difficult to decide which of the roles in a play was the lead or which was first comedy and which second comedy. Then occurred a mighty discussion. Old programmes were fetched from the recesses of wardrobe trunks, and the matter was usually settled by precedent.

"The business of copying parts was an important one before the typewriter and cheap play books entered into the economy of the theatre. The most noted copyist in the country was Mr. Bell, stage door-keeper at the Old Bowery, who wrote a hand like copper-plate. His work was always in demand, was always well paid for, and I have no doubt but that he made a very fair income by his pen. Parts were reckoned then not by the number of pages but by the number of 'lengths.' A 'length' was forty-two lines.

"I played with the famous old stock companies in Philadelphia, Pittsburgh, Troy, New York and other cities until 1877. During that twenty years, of course, I met and played in support of nearly every star of consequence and inconsequence. Edwin Forrest I met first at Troy, when he came to play a star engagement with Mrs. Waller's stock company. It was an awful week. Something went wrong at nearly every performance. Our leading man was left-handed, and Mr. Forrest flew into a rage whenever he had a fencing bout with him. Three nights in the week the performances came to their end suddenly. Mistakes were made by some one. Mr. Forrest uttered his awful 'gr-r-r-r-r,' and the curtain was rung down.

"Mrs. Noah had a droll experience with Mr. Forrest once at the old Broadway Theatre, that used to stand at the corner of Anthony Street, now Worth Street. The stage was heated by means of two or more large registers that distributed hot air from the furnace below. It was a bitter cold night, the furnace-man had his fires burning furiously, and King Lear was the play. Mrs. Noah, in the character Cordelia, displeased Forrest in some way, and to punish her the great tragedian took the opportunity that one of the scenes offered and held his leading lady over the hottest register until she was almost suffocated. It was all done so artistically that no one in the audience fancied that anything unusual was going on.

"In 1887 I joined Milton Nobles, who organized at that time one of the first combinations. The work was much easier than in the stock companies, and we old-time actors re-

garded the playing of one part through the whole season rather as a holiday amusement. Since the beginning of the combination era I have traveled about the country with many different companies, and, as you know, I am in the business still."

#### THE CALLBOY'S COMMENTS.

Alfred Fisher conducts the series of entertainments given down at Sailors' Snug Harbor for the diversion of the ancient mariners. The other day he was surprised by this ornamental communication from a negro hotel boy of Staten Island:

Mr. Fisher it is my Request to Rite you I Call at your Residence yester Day at your absence I would like to pull off A Colord Cake walk at Snug Harbor at your Convenience very soon of possible I am a Citizen of Richmond Borough and at your Leisure of you would Kindly Drop me a card and oblige of the entertainment will Be favor ble or not I am a for mer work man of Hotel C and can get A recommendation that effect I would Be pleased to give A Cake walk for your saugs and invited Guest I will Call and see you all so probably there is A favor I Can do for you some Day. Send a amediate answer please sir.

This goes to show, as I have remarked heretofore, the rapid rise of the negro race in the devious ways of art—black art, as it were. Mr. Fisher, I believe, deemed it wise to deny the "saugs" an opportunity to revel in the proffered delight, regarding suppression of self as the greatest favor that the applicant could do.

Agent Edgar T. Neville, of the Krause and Taylor company, sends a circular recently addressed by a Texas local manager to the patrons of his theatre. The worm will turn sooner or later, you know, and this is worth reading just to show how even the poor manager cannot stand for everything:

Owing to some misbehavior at the Opera House at our last performance, I take this method of informing the people who visit the theatre, that I have secured the service of a man to keep order up in the gallery. He will remain there during the performance, and he is placed there with power from the Mayor of our city to keep order at any cost. A hint to the wise is sufficient. It is just the same penalty to disturb a congregation of theatre people as it is to disturb public worship. Now, the people who visit the Opera House and pay their money to see the plays, shall see it, and not be disturbed any more. While I would like very much for every man, woman and child in our city to visit the theatre and see our plays, and help to make our library fund a grand success, but if you can't come there and behave, I would rather you would stay away and save trouble. From now on as sure as you misbehave, your money will be returned to you and you will be handled as the law directs. Now let us all go to the shows and be gentle and nice and have a good time. I do this in good faith and mean what I say. ORDER I WILL AND MUST HAVE.

There's a random note of pathos in it, too, don't you think?

Speaking of pathos, a bit of it comes in a little note forwarded by a Georgia local manager. It is written on the letterhead of a player family whose name a good many might know were I to print it, and it says:

DEAR SIR:—You would oblige by sending passes for to-night. We are from New York—stuck, stuck, perhaps to grow here. We would like to laugh once more. Can't come to see you, for I lost all my presentable clothes to get this far.

The sun doesn't shine always for all of us, does it?

I have been deeply impressed by the announcement of the Maurice Grau Opera company, that "a Wagner cycle will be given at the Metropolitan Opera House" on certain days of this month. I had supposed that the repertoire companies practically monopolized this field of enterprise. No information is vouchsafed about the method employed to decide who shall get the cycle, but I presume that the tickets must all be numbered and Frank Sanger or somebody draws a number out of a hat, and there you are. I've been looking all along the Rialto, but have failed as yet to see the cycle displayed in a window, which would be the custom in such cases, I am informed. The Wagner cycle has always appeared to me as a particularly durable, rigid machine, but it makes a lot of noise when it runs, and the gear is rather high. Maybe Mr. Sanger would let me try it for a mile or two on the road before it is "given," or maybe he would like to send me a Wagner tandem with seats for two. This is great advance stuff for the raffle, isn't it?

THE CALLBOY.

#### REFLECTIONS.

E. H. Lester telegraphed from Boston last evening that Cole and Johnson, in *A Trip to Cootown*, opened at the Grand Opera House, Boston, to a packed house, the receipts being \$700.

Litigation about *The Belle of New York* arose again last week, when the authors sought an injunction to prohibit productions of the play by George W. Lederer and others, claiming unpaid royalties. Mr. Lederer's counsel announced that the petitioners owed \$30,000 to his client. Decision was reserved.

A special company has been organized to present *Little Lord Fauntleroy* at the Academy of Music, Jersey City, next week. The following have been engaged: George Sprague, James Peakes, Hudson Liston, Forrest Cummings, Meta Maynard, Ann Warrington, Jessie Ralph, and Nellie Freble.

Colonel Roger D. Williams, correspondent of *The Mirror* at Lexington, Ky., is in command of one of the regiments now stationed at Frankfort, because of the dissensions over the Governorship.

A. G. Delamater will direct the tour of Edward Harrigan in *Old Lavender*, and his other well-known successes opening about Feb. 19.

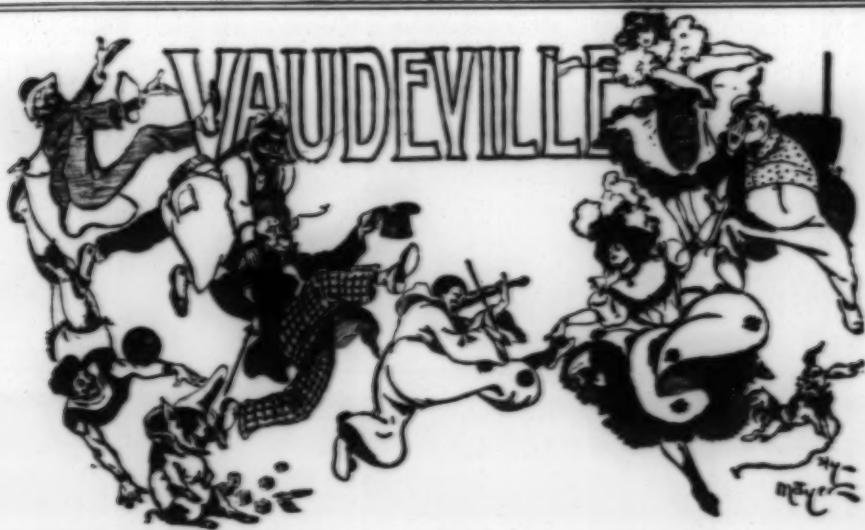
Joseph P. Carey retired from *A Night in Chinatown*, Jan. 27, and joined *The Bowery After Dark* at Cleveland, O., to replace Harry Mestayer, who left the company Feb. 5.

Manager J. H. Decker, of Primrose and Dock stader, was in the city last week.

This week is advertised as "the sixteenth crowded week" of *Sherlock Holmes* at the Garrick. Really it is the fourteenth week of that play at that theatre.

Charles E. Blaney has changed the date of opening for his new melodrama, *Across the Pacific*. However, instead of the usual postponement common in such cases the date has been brought ahead several days, and the production will now occur on Thursday evening of this week at the Opera House in Hartford. The play has been staged under the direction of Harry Clay Blaney, who also assumes the leading comedy role. The company includes Howard Hall, Robert Gaillard, W. H. Gough, Johnny Williams, E. T. Stetson, Everett F. King, O'Kane Hills, George W. Thomas, H. W. Humphrey, W. C. Reynolds, Frank Edwards, Arch Cline, J. Kelly, Pearl Seward, Marie Van Tassel, Floe Hall, Gertie Reynolds, and Harry Clay Blaney.





## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

Mr. and Mrs. Edwin Milton Royle head the bill, presenting Mr. Royle's latest comedietta, "Trip's Troubles." The others are Hines and Remington, in "The Road Queen"; Iselle Mes-tayer and company, in "We, Us and Co."; Delmore and Lee, acrobats; Press Eldridge, comedian; Grazer and Hazel, who are in their second week, presenting their dancing novelty; Raymon Moore, ballad singer; Tennis Trio, club swingers; Frederick Brothers, musical comedians; Howard Thurston, magician; Franklin Sisters, serio-comics, and Paxton and Jerome, illustrated songs. The biograph and stereopticon are retained.

## Tony Pastor's.

Walter Le Roy and Florence Clayton, in George M. Cohan's farce, "Hogan of the Hansom," are playing a return engagement, and head a bill which includes Mr. and Mrs. Gene Hughes, in "A Matrimonial Substitute"; Sharp and Platt, musical comedians; Julian Rose, Hebrew comedian; Conway and Staats, comedians; Samuel Siegel, mandolinist; Nellie Burt, comedienne; Fred and Excelsa Heath, comedy duo; Weston and Hale, club jugglers; Deaves' marionettes; Forrester and Floyd, sketch team; Murphy and Willard, comedy duo; Ida Marie Rogers, soubrette, and the vitagraph. Tony Pastor sings every evening.

## Proctor's Twenty-third Street.

Eddie Girard makes his first appearance in this city as a vaudeville star, assisted by Jessie Gardner, in a farcette called "The Soubrette and the Cop." Lillian Burkhardt presents for the first time here Edmund Day's comedietta, "A Deal on 'Change.'" The others are Dixon, Bowers and Dixon, the three Rubes, Paley's kalatechnoscope, the Hawaiian Queens, in "King Moe's Wedding"; Whitney Brothers, musical artists; Gordon H. Eldrid, monologist; Amann and Hartley, character sketch; Mr. and Mrs. Stuart Darrow, shadow-graphs; three Onri Sisters, novelty trio; Wade Cochran, mental wonder; Murphy and Nolan, Irish comedians; Dutton, wire juggler; Edward Lorrett, fantasist.

## Proctor's Palace, Fifty-eighth Street.

Digby Bell makes his New York bow as a "contingent" entertainer in a new monologue. The headliners are Willard Summers, assisted by Jennie Graham, in songs and pantomimic imitations, and O'Brien and Havel, acrobatic comedy duo. The bill also includes the Silvers, illustrated songs; Kleist Brothers, musical novelties; Frank and Don, comedy talkers; Mr. and Mrs. Wiley Hamilton, comedy duo; Bates Musical Trio; W. F. Judge, acrobat; Mardo, clown juggler; Mabel Taylor King, contralto; Paley's kalatechnoscope, and the stereopticon.

## Hurtig and Seamon's.

The attraction for this week is the Behman Show, which consists of the Four Cohans, Fred Niblo, the Rosow Midgots, Merkel Sisters, Yorke and Adams, Ethel Levy, Diana, and Ramza and Arno.

## Miner's 125th Street.

Billy B. Van and Verie Nobriga, assisted by Bobbie North, Gertrude Mansfield and Caryl Wilbur, Leo Derralto, Mitchell and Cain, Fisher and Clark, Fred Wyckoff, Kessler and Carrick, Esmeralda Sisters, La Fleeta, and the American motograph are billed for this week.

## Weber and Fields'.

The same old bill, Whirl-I-Gig and Barbara Fidgety, remains, with all the favorites of the stock company in congenial roles. Elaborate preparations are now under way for the next production, which has not as yet been named.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—W. B. Watson's American Beauties are playing a return week.

LONDON.—Frank B. Carr's Lillian Washburn Indian Maidens are here for a return engagement. The Knickerbocker Burlesquers follow.

MINER'S EIGHTH AVENUE.—Jacobs and Lowry's Merry Maidens have gone over to the West Side for a week.

COMIQUE.—The Rentz-Santley Burlesque Company is this week's attraction. The olio introduces Flalkowski, Engstrom Sisters, Dumont Sisters, Charles Robinson, Frank Houghton, Bryant and Saville, and Ford and Det West. A Sporty Duchess and A Hot Time with Shakespeare are the burlesques.

DEWEY.—The Imperial Burlesque Company is the attraction. The olio introduces Jones, Grant and Jones, Three Polos, Whitelaw and Stewart, John E. Cain and company, Blanche Newcomb and Lawrence Crane. Two burlesques, Stranded in Luck, and Wanted, A Shirt, are given.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Cora Stuart headed the bill, presenting the charming comedietta, "The Fair Equidienne," and repeated the hit she made at Proctor's in the early part of the season. The part of Lady Clare suits Miss Stuart down to the ground. She has mastered it completely, and even the slightest detail conveys the author's meaning. Her devil-may-care-ness and chic made the performance altogether pleasing. Her new leading man, Hallet Thompson, made a distinct hit in the character of Lord Kingborne, and Walter Colligan was excellent as Lord Loftus. Sager Midgley appeared in his juvenile sketch, assisted by Miss Carlisle, as his wife is making a hit in the West with a farce-comedy. Miss Carlisle filled Mrs. Midgley's place in an entirely satisfactory manner, was appropriately "cute," and sang and danced very nicely. Mr. Midgley was his usual self, which means that he kept the house in roars with his antics. They introduced two very pretty new songs, and the entire sketch has been brightened up in every way. Caron and Herbert scored a hit in their acrobatic comedy specialty, which appeals to children and their elders with equal force. George Evans was in his best form, and made one of the big hits of the bill. He is

using his very sweet voice to better advantage than formerly, and his rapid-fire delivery brought down plenty of hearty laughs. His jest about a benefit for the Standard Oil Company is one of the best that has ever been sprung in vaudeville. Fields and Ward talked back at each other in approved sidewalk conversation style and made the audience laugh out loud at least ninety-eight times. Their new song about the troubles in the Transvaal was warmly received. Grazer and Hazel, two talented youngsters, made their New York debut in a novel dancing specialty, in which mirrors were used in a very original way. The setting consists of a black cabinet, with a number of mirrors in the back. Young Master Grazer comes forward and sings a song, which he follows with a dance. At a certain signal the lights in front of the mirrors are turned out and the lights behind are put on. The mirrors apparently become transparent and Miss Hazel is seen doing her share of the dance behind them. At the end of the dance, the lights in front are turned up again and the mirrors reflect as before. The process is repeated several times, the performers taking turns in appearing in front of the glasses. Both Grazer and Hazel are very clever little dancers, and their efforts were loudly applauded. The effects were well managed and the costuming is superb. It is evident that the managers of the act have spared no expense in placing it properly before the public and they are more than likely to reap the reward of their labor. Mr. and Mrs. Tom McIntosh, who are among the few really clever colored people on the stage, kept the audience in good humor with their original specialty, in which McIntosh gives a realistically humorous impersonation of a man with the "jams." The four Millettes did a conventional acrobatic act with considerable dash. Lynch and Jewell, the three Westons, Lavender and Thomson, Riley and Hughes, the Zara Trio, the biograph, and the stereopticon were also in the bill. Business was large, as usual.

TONY PASTOR'S.—Charles T. Aldrich showed his "bag of tricks" here last week, to the great delight of crowded houses. His originality and constant search for novel and amusing bits of business keep him in the front rank of entertainers, and his popularity is deserved. Waterbury Brothers and Tenny played well on various instruments, and introduced plenty of good comedy. Artie Hall, the Georgia coon shouter, played another return engagement, and, of course, repeated the big hit he made on her previous visits. Her impersonation of the rough-and-ready Southern wench is well-nigh perfect, and the audience expressed approval of her work in no uncertain way. James H. Manning and Willie Weston were seen for the first time this season, in "The Irish Pawnbroker." Master Weston's voice is as sweet as ever, and he was enthusiastically endorsed for his rendition of some new songs. Manning's Irishman has the true ring, and his comedy is very pleasing. Terry and Lambert made a big hit in their little domestic sketch, "Who's to Blame." Francis J. Bryant rattled off his monologue, which contains several new jokes. The others were Marion Winchester, Monroe and Hart, Belle Hathaway's monkeys, Van Leer and Duke, the Althea Twins, Kathryn Pearl, Voxie, and the vitagraph. Tony Pastor's songs brought down the house, as usual.

PROCTOR'S PALACE.—The Four Cohans headed the bill in George M. Cohan's farcette, "Running For Office." It is needless to say that they were entirely successful in their efforts to entertain and that the laughter throughout their act was continuous and very hearty. Yorke and Adams came next and won great favor with their smart Hebrew act. The Hebrews in the audience seemed to enjoy the gags as much as their Christian neighbors. John E. Camp's quaint personality and original method of entertaining won him hosts of friends and he had to respond to numerous encores. Ethel Levy's new songs were redemanded and she enjoyed the full measure of popular approval. Whitney Brothers performed cleverly on some novel instruments and made a hit. Mr. and Mrs. Stuart Darrow did a little of everything, including the painting of pictures in vari-colored sands. Raymond West and "Little Sunshine" were successful in their singing and dancing sketch. Lenton Brothers, "Rube" Hilton, the Yale Trio, C. W. Handscombe, Paley's kalatechnoscope, and the stereopticon were also in the bill. The programme was the best of the season and drew packed houses.

PROCTOR'S TWENTY-THIRD STREET.—The Rosow Midgots headed the bill and made their usual hit with their boxing and acrobatic act. Their version of the recent McGovern-Dixon fight was received with great applause. Dempsey, Mitchell and company were seen once more in Sidney Wilmer's farcette, "A Man of Chance," which met with warm approval. The sketch is well written, the dialogue is crisp and bright, and the situations are amusing. Thomas J. Dempsey was at his best in the character of the easy-going "man of chance," and Joseph Mitchell was equally good in the eccentric role of Wilkesbarre Wart. Kathryn Angus made a good impression as the wife. The three Merkel Sisters are extremely graceful, and their success in their acrobatic act was pronounced. Little Charlie Rosow won the hearts of everybody with his soubrette specialty. He was voted "just too cute" by the feminine portion of the audience. Montgomery and Stone, who were second in order on the programme, pressed the Rosows hard for first honors. They work conscientiously and their efforts never fail to please. McPhoe and Hill's daring work on the bars brought them plenty of applause. Rickel and Watson, W. J. Mills, Onda, Mabel Taylor-King, Haight and Dean, Allen Wightman, Paley's kalatechnoscope and the stereopticon were the other features of a good all-around bill, which drew crowded houses.

KOSTER AND BIAL'S.—Lafayette continued his engagement as the star of the bill, and repeated the big hit he made during his first week. His travesty on the act of "Ching Ling Foo" is splendidly done and his method of performing the tricks is as inexplicable as that of the great Chinaman. In the bowl trick he not only produces a big bowl of water, but adds to the effectiveness of the operation by having a pair of live ducks jump from the bowl. His second trick, in which he produces a flock of live pigeons and a good-sized dog, is still more remarkable. Lafayette has improved the rest of his act a good deal by the introduction of novel touches here and there. His new encore is one of the best things he has ever done. He stands on a pedestal with his back to the audience, wearing a mask made like Sousa's face upon the back of his head. His assistant pretends to wind up the grotesque figure, which proceeds to lead the band. He goes through a number of queer gyrations, which are extremely ludicrous and which

keep the audience laughing heartily. Lafayette is very resourceful and his novelties are always acceptable. Marion Manolo was also in her second week and her songs and recitations scored as well as ever. She shared with Lafayette the distinction of bold, black type on the programmes. Fred Niblo, the quick-as-a-dash monologist, made one of the distinct hits of the bill, with his string of remarks, which he rattles off in such breezy fashion that he does not give his hearers a chance to breathe between laughs. Talking acts, as a rule, fall very flat at this house, and Mr. Niblo may shake hands with himself for having broken the hoodoo. One of the reasons why Niblo "makes good" is, that he does not wear an "I know it all" air, and he seems to be willing to admit that audiences have some brains that a performer is bound to respect. Adele Purvis (Ori) did her very graceful revolving globe act, and made a pleasing impression. The Tobins were successful with their musical act. O'Brien and Havel were amusing "just in the same old way." Mildred Howard de Grey introduced what she calls a "Naughty Anthony" dance, which is the good old Tribby "trip" brought up to date. The Six Sennets, Sisters McNulty, Ethel Tillson, King and Grey, and Ramza and Arno were also in the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The peerless Lillian Russell grows more lively and kittenish the longer she plays with the bright stock company which holds the boards here, and the chances are that before next season she will once more be a genuine soubrette, such as she was before she took on the airs of a comic opera star. Jolly Dailey, seriously funny Rosa, plump and pleasing Mabel Fenton, Kelly, the pro-Roor humorist; Warfield, the careful "kiddie," and Weber and Fields, the perennial laugh winners, all helped the fun along last week. The walls of the little theatre bulged, as usual, to accommodate the crowds.

MINER'S 125TH STREET.—Marshall P. Wilder, the headliner, charmed every one as usual. The Roy With the Organ Aids, though not in his best voice, was well received. Glenroy Brothers' hot prize fighting finish won them an encore. Dora Hochstein, a child violinist, evinces remarkable talent for one so young. The Raymond Trio, one of the best musical acts heard at this house in some time, were a hit. Slason and Wallace, in Love Finds the Way, were excellent themselves, especially Miss Wallace, who is pretty and magnetic. Wrotche and Wakefield, Irish comedians, were fair. Eddie E. Gifford, the one-legged trick bicyclist, though evidently out of practice, did a startling act. The American motograph, with new views, completed the bill.

DEWEY.—T. W. Dinkins introduced The Utopians to a series of crowded houses throughout the week. Mr. Dinkins has gotten together a good burlesque organization, the members of which appear to advantage, both in the olio and in the two burlesques. Patrice, in "A New Year's Dream," was a big type feature and she made a hit, as usual. The act that found most favor was that of Barton and Ashley. Poor Mr. Barton has to stand a terrible beating, but the act wins laughs and he probably doesn't care, even if he does get an ear-ache twice a day from the love taps given him by his partner. The three Lane Sisters, Flynn and Dexter, the three Gardners, and Clara Adams also presented specialties. The burlesques, Le Chat Noir, by Joseph L. Blandt, and Hotel Razzle Dazzle, by George Totten-Smith, were well received.

HURTIG AND SEAMON'S.—Lawrence Weber's Dainty Dutchess company, which has been seen in New York before this season, presented the usual excellent performance to packed houses.

## TWO CLEVER GIRLS.



THE SISTERS TYSON.

The above is a comedy pose of those two up-to-date comedienne, Maryland I. and Kathryn Tyson, who have been extremely successful this season in vaudeville. They have played Pastor's, Proctor's and Koster and Bial's, and have succeeded admirably in entertaining the patrons of these houses and have secured return engagements, which is proof of their success. They did not anticipate a career in vaudeville at first, but offers have been thrust upon them that they could not conscientiously refuse. They open on the Hopkins circuit Feb. 11, and will be seen in New York again in June, when they play a return engagement at Pastor's. Both girls have had experience in legitimate work, having been members of the Standard Dramatic Stock company, of Philadelphia. They prefer legitimate work, being very much at home in soubrette and ingenue roles. They are energetic and ambitious and should prove a valuable acquisition to any manager.

## The Burlesque Houses.

MINER'S BOWERY.—W. L. Russell's Fads and Follies came to town and drew well. They offered a good bill with a lively burlesque and a first-rate olio. The redoubtable Mike S. Whalen led the entertainers in his characteristic gingery talk, and there were hits, too, by Darnody, Genaro and Thool, Prof. L. Walter, the La Reanes, and Harris and Walters.

LONDON.—Jacobs and Lowry's Merry Maidens, headed by Nellie Hanly, returned for a good week's business.

OLYMPIC.—The High Rollers entertained the up-towners last week.

COMIQUE.—The Rose Hill English Folly Company drew fair houses with a bill of average merit. The olio included Joe J. Sullivan and Carrie Weber, Miles and Raymond, Berry and Hughes, Swan and Rambard, Willard and Raymon, Cook and Sonora, and the Five Whirlwinds. The burlesques were Jolly Old Sports and Naughty Soubrettes. The usual amount of alleged "spice" was introduced and tickled the fancy of the front row members.

## A SUCCESSFUL COMEDIENNE.



LILLIAN BURKHART.

This successful and popular comedienne was one of the first to observe and to seize the opportunities offered by vaudeville to players of the "regular" stage, willing to adapt their art to the requirements of short plays suitable for performance in a miscellaneous programme. She is one of the few to survive the rush into vaudeville that followed the revelation of the possibilities of success in that field for the right people. When one considers the number of players of standing who have sought success in vaudeville, and then gives a moment's thought to the few who have found what they sought, it is but natural to look for the secret of the success of those who, like Miss Burkhardt, have not only remained in the field, but have prospered increasingly with the passing of the seasons. From the beginning of her career in vaudeville, she has been indefatigable in securing new material of good quality. She has avoided the beaten track of "two-part" plays, the inevitable quarrel between husband and wife or sulter and maid, and has sought for and obtained variety in compiling her repertoire, which, while more extensive than that of any other star in vaudeville, contains no two plays alike in theme or treatment. In less than four years she has produced A Dish of Dainties, Dropping a Hint, Extravagance, Two Can Play at That Game, To-morrow at Twelve, A Passing Fancy, The Lady of the Rowan Tree, Her Soldier Boy, and A Deal on 'Change. In addition she has made revivals of The Salt-Cellar and A Man About Town, both of which had been acted in the "regular" theatres. This range permits of the exercise of considerable versatility, and the fact that she has been so steadily successful in its interpretation is the most eloquent tribute that can be recorded in praise of her. Her new medium, A Deal on 'Change, written for her by Edmund Day, and which is credited with having made emphatic hits in Detroit and Washington, is declared by many judges to be one of the most effective playettes now in use in vaudeville. It is a pretty little romance of Wall Street, semi-comic in interest, and the clever comedienne is credited with some of the best work of her career in a long scene in which she holds the stage while in conversation over the telephone. The play has been praised, too, for the ingenious manner in which it has been staged and mounted. Another proof of Miss Burkhardt's success is the fact that she is booked solidly until the end of the present year.

## WHAT CISSIE LOFTUS WILL DO.

All sorts of wild stories were printed in the New York papers last week about Cissie Loftus and her theatrical plans. Miss Loftus is deeply distressed over their inaccuracy, and THE MIRROR, as usual, gives the only correct story of her plans. The wise men of the daily papers announced that she was under Modjeska's instruction, and would support the Polish actress when she appears at the Fifth Avenue Theatre, and would also appear at some special matinee, as Viola in Twelfth Night. Miss Loftus and Modjeska did have a chat in reference to her appearance as Viola, but nothing was settled. Neither wished the matter to become public until it was definitely arranged.

Miss Loftus has signed a contract with Henry W. Savage, manager of the Castle Square Opera company, to sing the role of Bettina, in an elaborate production of The Mascot at the American Theatre, week of Feb. 19. She had to secure a cancellation of her vaudeville engagements to allow her to accept Mr. Savage's offer.

The role of Bettina will allow her an opportunity to show her talent in a new light, and the result will probably decide her plans for next season. She has three very tempting offers, and all are so good that she does not know which to choose.

## A RAG-TIME CHALLENGE.

"Bob" Alden has written the Mirror a letter containing a challenge to "Mike" Bernard, requesting a meeting to decide who is the real "boss syncopator" of the country. Mr. Alden's only stipulation is that the judges shall be men capable of distinguishing "rag-time" from the intricate blending of melodies by fancy fingerings. Mr. Bernard will have to face the music in earnest now, as the medal he won is open for competition. It behooves him to practice up his very best show pieces, so that he can convince the judges of the next contest that he is "it." Mr. Alden is after that medal, and if he wins it, it will show to advantage on the stage. Bernard, who, of course, sits with his back to the audience, had serious thoughts of hanging the medal on his rear collar button, but he was afraid some one might "win" it when he wasn't looking.

## VERNON'S FIRE ACT.

Vernon, the ventriloquist, came very near bringing his career to a hot finish in Buffalo last week. He was lighting a cigar and set fire to his dressing gown. With rare presence of mind he rolled over and over on his bed, smothered the flames, and saved his life. His wife was with him at the time and suffered severely from fright.

## VAUDEVILLE JOTTINGS.

Musical Dale, who has been resting at his home in Hartford, Conn., for several months past, chatted contentedly with a representative of the Hartford "Courant" last week of his experiences in the Trans-



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### HALL

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it's ter blow en brag, but, holy smoke-  
stacks, I WUZ en awful hit at Tony's  
las week. Vion got me 8 clubs for this  
week. Talk about your sporten life!MR.  
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" 12, Columbia, Cincinnati. " 16, Opera House, Chicago.  
" 18, Columbia, St. Louis. " 20, Wonderland, Detroit.  
" 26, Olympic, Chicago. " 30, Shea's, Buffalo.  
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# Charles Leonard Fletcher.

## A BIG HIT.

### SHEA'S MUSIC HALL, This Week.

vaal in 1896, when he played an engagement in Johannesburg. He was booked to begin a return engagement there on Feb. 28 next, but the war canceled it.

Morris S. Schlesinger, business manager of the Court Street Theatre, Buffalo, N. Y., was initiated into Lodge No. 23, B. P. O. Elks, Buffalo, last week.

The Empire Comedy Four, since they have gone into vaudeville, have played with such success at Hurlitz and Season's Music Hall, and in Richmond, Va., that they have booked return dates at both houses. They open Feb. 5 on the Moore Circuit at Detroit, playing East.

Homer and Olive are making a hit with "Gold Cannot Buy a Love Like Mine."

Adelle Purvis Gurl is still meeting with success. She plays return dates for Kohl and Castle after her tour of the Keith circuit is finished, opening in St. Louis at the Columbia on March 18.

O'Connell and Lee report success with their new act, "What Happened to Murphy." Next season they will produce an entirely new one-act farce-comedy which will employ five people.

Mr. and Mrs. Gene Hughes are one of the features at Tony Pastor's this week, presenting their comedy-drama, "A Matrimonial Substitute," by Charles Horwitz.

Nan Engleton, since she dissolved partnership with Mr. Anderson, has had three flattering offers to support prominent actors in vaudeville, but has declined, owing to ill-health. She will rest until she opens in May over one of the prominent vaudeville circuits with her new partner, Mr. Gallagher.

It is said that a minstrel company traveling in Ohio uses for advertising purposes a lithograph of the late J. W. Andrews, "the Watermelon Man," with a line that he "will appear at every performance."

Earle C. Way and Madge Matland, "the only Ways," have let the contract for the special scenery for their new act, "Without a License," to E. D. Anderson. The dialogue is being written by George Totten Smith. The sketch will be ready for production about March 1, and the Ways expect that it will make a big hit.

Turner's Picaninies and Pauline Moran made a big hit at Keith's Theatre, Providence, last week.

William Cahill Davies, "the man from Ireland," will be one of the shining lights at the County Cavan Association hall, to be held at the Lexington Avenue Opera House on Feb. 7.

Alburton and Bartram will be at the Olympia, Paris, during the month of May and will spend their spare time taking in the Exposition.

St. Ouge Brothers closed the show at the Grand Opera House, Philadelphia, last week and were a big success. They open at the Columbia, St. Louis, Feb. 11, with "Clowns" and three weeks in Chicago to follow, and are booked solid until June 11.

Elise Boyce, the California Southerner, is filling engagements in and around New York, singing "I'm Dreaming of You, Baby," "Little Miss Mignonette," "She Knew a Lobster When She Saw One."

While playing at the Dewey Theatre, N. Y., recently, Williams and Tucker scored a victory, of which they are justly proud. They were warned one evening that it would probably be "rough house," as there was a large stag-party present, the members of which, being out for a good time, probably would not care for anything as quiet as Williams' "Finch," but they calmly proceeded with the opening of the act, and finally the players got attention and succeeded so well in "making good," that they were given three calls at the finish of the act, and to add to the conquest, were specially engaged to appear at the club's social.

Mahara's Minstrels open at the Grand Theatre, Paris, on Feb. 7 for an indefinite run.

Charles Ballin, who all the singers know, is again representing Joseph W. Stern and Co., the music publishers, after a brief engagement in the service of another firm.

Fred Clarence reports great success for Clarence's Comedy Quartette, consisting of John Darcy, Marty Ward, Joe Kaufman, and Fred Clarence, in his original creation, "The Four Funny Fellows." Until recently they have been a feature with The Queen of Chinatown co.

Hattie Starr has entirely recovered from her recent illness, and states that the success of her latest song, "Grandma's Last Amen," had a great deal to do with her rapid convalescence.

Sylvia Thorne has replaced Marguerite Sylva in Around New York in Eighty Minutes.

The Lynn Sisters are meeting with success singing "You've Got to Play Rag Time."

The Neapolitan Orchestra, from the Folies Bergere, Paris, made its American debut last week in the Promenade de Luxe at the New York, and scored a hit.

Anna Boyd and George Holland will shortly appear in a new sketch in vaudeville.

Jeanne Ardelle, of Wales and Ardelle, was made a member of the Actors' Fund while playing Tony Pastor's a few weeks ago. The team is playing with Webster's Patent Burlesque co. this week at the Star Theatre, Brooklyn.

Wilson and Worthing have secured from Filson and Everett the English rights to A Daughter of Bacchus, and will present it during their forthcoming engagement at the Palace, London.

The Schley Music Hall, on Thirty-fourth Street, will not be ready for opening until Feb. 28, instead of Feb. 12, as announced. Robert Becker will move up from the Dewey and will lead the orchestra in the new house.

Billy McClain was in Launceston, Tasmania, when last heard from, doing his turn with a minstrel co.

Phasey's Sideshow Troupe made their American debut with Charles H. Yale's Devil's Auction co. at the Great Northern Theatre, Chicago. Since covering his connection with Gilmore's Band, with which he was a soloist for ten years, Mr. Phasey has been conducting a ballet school in London, England.

Julia Ralph is doing her monologue between the acts at the Theatre Francaise, Montreal, this week.

Mr. and Mrs. Ned Litchfield have scored a hit with their comedy sketch, "Down on the Farm." They will be at the Grand Opera House, Washington, D. C., next week.

Howe and Edwards have booked several Western dates, opening this week, and play in the East in the near future. They have met with great success in their new act.

Edgar Atchison-Ely is touring the English provinces with success. During his recent engagement in Plymouth he was the star of the bill, and received several flattering press notices.

Charles Leonard Fletcher has just finished a very successful two weeks' engagement in Springfield and Worcester, in his sketch, "Wanted, a Gent," and is making his first appearance this week at Shea's Music Hall, Buffalo. Mr. Fletcher has written a travesty on Naphe, which he will introduce during his Western trip.

#### VAUDEVILLE PERFORMERS' DATES.

Amann and Hartley—Proctor's, N. Y., 5-10, Brooklyn Music Hall, 12-17.  
Austin, The—New Grand, Wash., 5-10.  
Aimee, Mlle.—New Grand, Wash., 5-10.  
Allen and Kingsbury—Cook O. H., Rochester, 5-10.  
Allen, Phyllis—Columbia, St. Louis, 5-10.  
Ardeck, Agnes—Wonderland, Detroit, 5-10.  
Adams, Prof.—Keith's, Boston, 5-10.  
ALDRICH, CHARLES—H. and B., Brooklyn, 5-10.  
ATCHISON-ELY, EDGAR—Canterbury Music Hall, London, England—Indefinite.  
Blockson and Burns—Haymarket, Chicago, 5-10, Chicago O. H., 12-17.  
Burkhardt, Lillian—Proctor's, N. Y., 5-10, Palace, N. Y., 12-17.  
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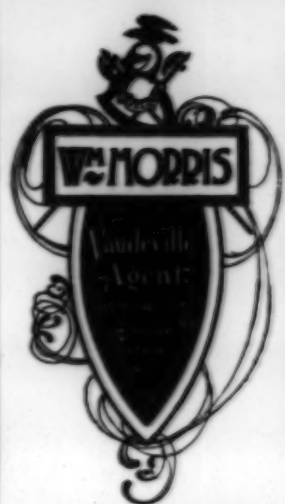
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Carruthers and Forrester—Columbia, St. Louis, 11-17.  
Coleman and Mexia—Poll's, New Haven, 5-10.  
Chevrel—Keith's, Boston, 5-10.  
Ching Ling Foo—Shea's, Buffalo, 5-10.  
Caron and Herbert—Keith's, Boston, 5-10.  
Clark and Gandy—Hopkins', Chicago, 5-10.  
COHANS, FOUR—Harlem Music Hall, 5-10, Brooklyn, 12-17.  
Courtney, Maud—Cook O. H., Rochester, 5-10.  
Cummings and Knight—Haymarket, Chicago, 5-10.  
Conway and Stata—Pastor's, N. Y., 5-10.  
Cochran, Wade—Proctor's, N. Y., 5-10.  
Cook and Sonora—Brooklyn Music Hall, 5-10.  
Carmen Sisters—G. O. H., Phila., 5-10.  
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Duncan, A. O.—Olympic, Chicago, 5-10.  
De Witt and Burns—G. O. H., Phila., 5-10.  
Dunbar and Harris—Chicago O. H., 5-10.  
Derenda and Brown—Star, Cleveland, 5-10, H. and B., Brooklyn, 12-17.  
Diamond and Beatrice—Keith's, Prov., 5-10.  
DOLAN and LENHARR—Keith's, N. Y., 5-10, Keith's, Phila., 12-17.  
Darrow, Mr. and Mrs. Stuart—Proctor's, N. Y., 5-10.  
Dandy, Joe—H. and B., N. Y., Dec. 11—Indefinite.  
Downs, T. Nelson—February and March, Wintergarden, Berlin.  
Elliott and Alton—Chicago O. H., 5-10.  
Emery and Russell—Chicago O. H., 5-10.  
Evans, Geo.—Shea's, Buffalo, 5-10.  
Eldridge, Press—Keith's, N. Y., 5-10, Keith's, Prov., 12-17.  
ELIZABETH SISTERS—Omaha, Neb., 11-18.  
Ellsworth and Burt—Cook O. H., Rochester, 5-10.  
Burt's, Toledo, O., 11-18.  
Emmons, Emerson and Emmons—G. O. H., Phila., 5-10.  
Empire Comedy Four—G. O. H., Phila., 5-10.  
Eldred, G. H.—Proctor's, N. Y., 5-10.  
Eckert and Burt—Shea's, Buffalo, 5-10.  
Fish, Thomas and Hill—Olympic, Chicago, 5-10.  
Florida and Ward—Keith's, N. Y., 5-10, Keith's, Boston, 12-17.  
Filson and Erroll—Grand, Wash., 5-10, Miner's 125th St., N. Y., 12-17.  
Foreman and West—Keith's, Prov., 5-10, Keith's, Boston, 12-17.  
Frederic Bros.—Keith's, N. Y., 5-10.  
Fisher, Mr. and Mrs. Perkins D.—Orpheum, San Francisco, 4-17.  
Farrow and Sinclair—Novelty, Brooklyn, 5-10.  
Frank and Don—Palace, N. Y., 5-10.  
Fanny Sisters—Haymarket, Chicago, 5-10.  
Flatow and Dunn—Keith's, Prov., 5-10.  
Fisher and Carroll—Keith's, Prov., 5-10.  
Forrester and Floyd—Pastor's, N. Y., 5-10.

Franklin Sisters—Keith's, N. Y., 5-10.  
Fores—Keith's, Boston, 5-10.  
Ford Bros.—Novelty, Brooklyn, 5-10.  
Froncill and Lewis—Cook O. H., Rochester, 5-10.  
Fletcher, C. L.—Shea's, Buffalo, 5-10.  
Falls and Remon—Olympic, Chicago, 5-10.  
Gullie, Albert L.—Keith's, Boston, 5-10.  
Gaspard Bros.—Brooklyn Music Hall, 5-10.  
Guitano, Three—Olympic, Chicago, 5-10.  
Gardner, Chas. A.—Kansas City, 11-17, Orpheum, Omaha, 12-17.  
Gasser and Hazel—Keith's, N. Y., Jan. 29-30.  
Glenroy, James Richmond—Star, Phila., 5-10.  
Graham, Carrie—Shea's, Buffalo, 5-10.  
Girard and Gardner—Proctor's, N. Y., 5-10.  
Gunning, Louise—Keith's, Phila., Jan. 29-30.  
Garrison, The—England—Indefinite.  
Gaynor and Gaff—G. O. H., Syracuse, 5-10, Auditorium, Baltimore, 12-17.  
Gardner, Georgia and Co.—Wonderland, Detroit, 4-10.  
Cook O. H., Rochester, 12-17.  
Hart, Annie—Haymarket, Chicago, 5-10, Chicago O. H., 12-17.  
Hondini—Keith's, Phila., 5-10.  
Harding and Ah Sid—Keith's, Phila., 5-10.  
Hawkins, Lew—Shea's, Toronto, 5-10, Wonderland, Detroit, 12-17.  
Hines and Remington—Keith's, N. Y., 5-10, Keith's, Phila., 12-17.  
Halliday and Ward—Keith's, Boston, 5-10, Keith's, Prov., 12-17.  
Herndon, Agnes and Co.—Haymarket, Chicago, 5-10, Chicago O. H., 12-17.  
Heron, Tom—Chicago, 5-10.  
Howe, Wall and Walters—Chicago O. H., 5-10.  
Haynes, Gertrude—Bijou, Richmond, 5-10.  
HEERMANN, ADELAIDE—Haymarket, Chicago, 5-10.  
Hungarian Boys' Band—Novelty, Brooklyn, Jan. 29-30.  
Hagbana Jay Troupe—Chicago O. H., 5-10.  
Hapes and Handy—Shea's, Buffalo, 5-10.  
Hallen and Fuller—Brooklyn Music Hall, 5-10.  
Harlow, Richard—Novelty, Brooklyn, 5-10.  
Harner, Ben, Trio—Keith's, Boston, 5-10.  
Huebs, Mr. and Mrs. Gonz.—Pastor's, N. Y., 5-10.  
Heaths, The—Pastor's, N. Y., 5-10.  
Hodges and Launchmont—Los Angeles 5-10, Omaha, 11-24.  
Howe and Edwards—Wilkes-Barre, Pa., 5-10, Cook O. H., Rochester, 12-17.  
Hawaiian Queens—Proctor's, N. Y., 5-10.  
Hamilton, Mr. and Mrs. Wiley—Palace, N. Y., 5-10.  
Judge, W. F.—Palace, N. Y., 5-10.  
Johnson and Dean—Novelty, Brooklyn, 5-10.  
Johnson Bros.—Chicago O. H., 5-10.  
Jennings and Alton—Chicago O. H., 5-10.  
Kendall, Ezra—Columbia, St. Louis, Jan. 29-30.  
King, Mabel Taylor—Palace, N. Y., 5-10.  
Kelly and Violette—Haymarket, Chicago, 5-10.  
Kleis Bros.—Palace, N. Y., 5-10.  
Kreisel, Prof.—Novelty, Brooklyn, 5-10.  
Kewick, Annie—Olympic, Chicago, 5-10.  
Keating and Goodwin—Olympic, Chicago, 5-10.  
Loder, Chas. A.—G. O. H., Phila., 5-10.  
Lang, William—Haymarket, Chicago, 5-10.  
Litchfield, Nell, Mr. and Mrs.—Grand, Wash., 12-17.  
LEWIS, ETHEL—Harlem Music Hall, 5-10, Brooklyn, 12-17.  
Lamb, Berdie—Chicago O. H., 5-10.  
Linton and McIntyre—Worcester, 5-10, Proctor's, N. Y., 12-17.  
Le Roy and Clayton—Pastor's, N. Y., 5-10.  
Lavender and Thompson—Keith's, Phila., 5-10.  
Lynch and Jewell—Keith's, Phila., 5-10.  
Levinson, The—Keith's, Boston, 5-10.  
Lorrett, Edward—Proctor's, N. Y., 5-10.  
La Monde, Frank—Haymarket, Chicago, 5-10.  
Lund, Baby—Hopkins' Chicago, Jan. 29-30.  
Lorenberg Sisters—Keith's, Prov., 5-10.  
Lovering, Daisy, and Co.—Leland, Albany 5-10.  
Merritt and Rosella—Keith's, Boston, 5-10.  
Manning and Weston—New Grand, Wash., 5-10.  
Moullere Sisters—Hopkins', Chicago, 5-10.  
Manley, Maurice—Chicago O. H., 5-10.  
Melville and Stetson—Hopkins', Chicago, 5-10.



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## CORRESPONDENCE

(Continued from page 7.)

**FAUST** Jan. 20; fine performance; S. R. O.; receipts, \$750. Martin's U. T. C. T. How Hopper was Side Tracked 10 canceled. A Woman in the Case 12.

**LEBANON—FISHER ACADEMY OF MUSIC** (Charles W. Fisher, manager): The Grays' German, and O'Neil's, manager: A Night in Chinatown Jan. 20; fair house. Paddock Wilson 21; excellent co. The Sleeping City 1. S. Stebbins 2.

**EASTON—ABLE OPERA HOUSE** (W. K. Detwiler, manager): The Trolley Party Jan. 27 failed to please a small audience. The Little Minister 29. Quo Vadis 7. Faust 8. His Excellency the Governor 8. Because She Loved Him 10. 14.

**DANVILLE—OPERA HOUSE** (F. C. Angle, manager): Boston Stars to fair house Jan. 25; fair entertainment. S. Stebbins 27. Paddock Wilson 27. How's Moving Picture 2. O'Hooligan's Masquerade 3. The Missouri Girl 10.

**BELLE VERNON—PEOPLE'S THEATRE** (R. C. Baird, manager): J. E. Toole Jan. 20-22 in Killarney and the Rhine. The Grays' German, and O'Neil's, manager: A Night in Chinatown Jan. 20; fair house. Paddock Wilson 21; excellent co. The Sleeping City 1. S. Stebbins 2.

**NORTH EAST—SHORT'S OPERA HOUSE** (F. C. Beecher, manager): Daniel R. Ryan co. in The Three Musketeers; good business. S. Stebbins 27. Quo Vadis 7. Faust 8. His Excellency the Governor 8. Because She Loved Him 10. 14.

**NEW CASTLE—OPERA HOUSE** (J. F. Goshlager, manager): On the Suwanee River pleased light business. Jan. 25; fair entertainment. S. Stebbins 27. Paddock Wilson 27. How's Moving Picture 2. O'Hooligan's Masquerade 3. The Missouri Girl 10.

**BEAVER FALLS—SIXTH AVENUE THEATRE** (Charles H. Hopper, manager): Maloney's Wedding Jan. 20; fine performance; good business. S. Stebbins 27. Quo Vadis 7. Faust 8. His Excellency the Governor 8. Because She Loved Him 10. 14.

**COLUMBIA—OPERA HOUSE** (James A. Crowther, manager): The Sleeping City Jan. 29; good business; audience pleased. The Trolley Party 6. Vogel and Denning's Minstrels 8.

**FRANKLIN—OPERA HOUSE** (M. H. Rice, house): John Mulla, manager: William Newman co. in Killarney and the Rhine. The Grays' German, and O'Neil's, manager: A Night in Chinatown Jan. 20; fair house. Paddock Wilson 21; excellent co. The Sleeping City 1. S. Stebbins 2.

**ERIE—PARK OPERA HOUSE** (M. H. Rice, manager): Two Jolly Rogers Jan. 29; fair performance; light attendance. S. Stebbins 27. Quo Vadis 7. Faust 8. His Excellency the Governor 8. Because She Loved Him 10. 14.

**HANOVER—GRAND OPERA HOUSE** (Harry C. Nall, manager): The Girl from Chilly delighted a large house Jan. 29. London Give Singers 31. White's Faust 19.

**WARREN—LIBRARY THEATRE** (F. R. Scott, manager): The American Girl Jan. 27; fair house. Two Jolly Rogers 30; light business. Martin's U. T. C. T.

**SHENANDOAH—THEATRE** (Dan J. Ferguson, manager): Quo Vadis pleased a large audience Jan. 27. The Merry Maids 1-3. Vogel and Denning's Minstrels 8.

**MILTON—OPERA HOUSE** (A. J. Blair, manager): S. Stebbins Jan. 29; S. R. O.; audience pleased. The Missouri Girl 8.

**CAMBRIDGE SPRINGS—SAYLES' OPERA HOUSE** (A. H. Drake, manager): S. Stebbins 27. Quo Vadis 7. Faust 8. His Excellency the Governor 8. Because She Loved Him 10. 14.

**CORRY—OPERA HOUSE** (A. E. Weeks, manager): The American Girl Jan. 26; small but pleased audience. Porter J. White in Faust 31; fair business.

**LOCK HAVEN—OPERA HOUSE** (J. H. Musina, manager): Guy Brothers' Minstrels Jan. 31; large and pleased audience. The Grays' German, and O'Neil's, manager: A Night in Chinatown Jan. 20; fair house. Paddock Wilson 21; excellent co. The Sleeping City 1. S. Stebbins 2.

**MONONGAHELA—GAMBLE'S OPERA HOUSE** (J. M. Gamble, manager): Olympia Stock co. opened for a week Jan. 29 to a packed house; co. weak.

**NEWPORT—WHITE'S OPERA HOUSE** (J. E. Toole 1-3 in Killarney and the Rhine, Rip Van Winkle, The Lady of Lyons, and The Grays' German, and O'Neil's, manager: A Night in Chinatown Jan. 20; fair house. Paddock Wilson 21; excellent co. The Sleeping City 1. S. Stebbins 2.

**BERWICK—P. O. OF A OPERA HOUSE** (F. R. Kitchen, manager): S. Stebbins Jan. 26; S. R. O.

**MANSFIELD—OPERA HOUSE** (H. M. Griggs, manager): Dark.

**WELLSBORO—BACHE AUDITORIUM** (Dart and Dart, managers): The Sleeping City Jan. 13.

## RHODE ISLAND.

**PAWTUCKET—OPERA HOUSE** (William E. White, manager): Iola Pomeroy co. in repertoire Jan. 20-27 to light attendance; performances well received; the specialties very good; singing by William Himes very good. Uncle Josh Sprucey 29-31; good business; performance satisfactory. Diamond Brothers' Minstrels 31-2. ITEM: The Iola Pomeroy co. closed here 31.

**WOONSOCKET—OPERA HOUSE** (Josh E. Onda, manager): Uncle Josh Sprucey Jan. 27; good house. Come Parton co. opened for a week 28 and presented The Partisan Prince, My Kentucky Horse, Drifted Apart, and The Octoroon to good houses first part of week. For Fair Virginia 5.

**WESTERLY—BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): Diamond Brothers' Minstrels Jan. 26; pleasing performance; fair house. Graham's Southern Specialty co. 30.

**RIVERPORT—THORNTON OPERA HOUSE** (J. H. Thornton, manager): Diamond Brothers' Minstrels Jan. 27; first-class performance; fair house. For Fair Virginia 3. Dad in Harness 8.

## SOUTH CAROLINA.

**CHARLESTON—ACADEMY OF MUSIC** (Charles W. Keogh, manager): James Young Jan. 26, 27 in Lord Byron, made a very favorable impression, winning prizes both for himself and his Kentucky Horse. Play. Primrose and Duckstader's Minstrels 30; up-to-date performance; big house. Stuart Robinson 1. West's Minstrels 1.

**SPARTANBURG—OPERA HOUSE** (Max Greenwald, manager): International Operatic co. Jan. 21. Paddock Wilson 21. Leo Herrmann 10. Max O'Neil 12.

**ANDERSON—OPERA HOUSE** (Orr and McCully, managers): International Operatic co. Jan. 29; S. R. O.; excellent attraction.

**ORANGEBURG—ACADEMY OF MUSIC** (O. B. Boonager, manager): Leo Herrmann 10. Max O'Neil 12.

## SOUTH DAKOTA.

**SIOUX FALLS—NEW THEATRE** (S. M. Bear, manager): The Merry Maids in the Carpetbagger to a good house Jan. 23; pleasing performance. John Dillon 29. Max Bendix Concert co. 31. Eugene Blair 2. The Little Hut 3. ITEM: Manager Bear assumes the management of the Merry Maids. Minn. Opera House 1, opening with Eugene Blair 2.

**DEADWOOD—OPERA HOUSE** (H. O. Allen, manager): Return engagement U. T. C. Jan. 23; poor performance; small house. McCarthy's Minstrels 16.

**WATERTOWN—NEW GRAND OPERA HOUSE** (A. Briggs, manager): John Dillon 29. Max Bendix Concert co. 31. Eugene Blair 2. The Little Hut 3. ITEM: Manager Bear assumes the management of the Merry Maids. Minn. Opera House 1, opening with Eugene Blair 2.

**LEAD CITY—MINNERS' UNION OPERA HOUSE** (J. C. McLenore, manager): Dark.

## TENNESSEE.

**MEMPHIS—LYCUM THEATRE** (Frank Gray, manager): The Predical Father Jan. 25-27; fair house. A Hot Old Time 29-31; clever co.; audiences good. The Sign of the Cross 2. Stuart Robinson 5. GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Hopkins Stock co. presented in Missouri 29-31. Eleanor Barry, Frederick Montague, and Joseph O'Meara were specially pleasing; the vaudeville was supplied by the Dolans, De Haven and Male, and Carrington. Holland and Galpin, Trill 5-10. AUDITORIUM (Benjamin M. Stainback, manager): Oliver Scott's Minstrels drew big houses 26, 27. Go-Won-Go Mohawk, supported by a good co., to fair business in Rep-To-Ne-Mah 29-31. Under the Dome 1-3. Nashville Students 8-10.

**KNOXVILLE—STAU'S THEATRE** (Fritz Stau, manager): Murray Comedy co. played to good business Jan. 22-27. Repertoire: A Missouri Romance, The Senator's Daughter, A Fatal Error, Uncle John in Town, Forget Me Not, and Trine. Myrtle-Harden co. opened to packed house 29 in A Hoosier Heroin, giving satisfaction. What Happened to Jones 1. West's Minstrels 5. A Runaway Girl 7. James O'Neil 8.

**CLARKSVILLE—ELDER'S OPERA HOUSE** (James T. Ward, manager): Other People's Money 17; good house; fine performance. The Three Musketeers 29; large house pleased.

## TEXAS.

**WACO—AUDITORIUM** (Jake Schwarz, manager): Zaza Jan. 22. Casey's Troubles 23; poor co.; small house. Denman Thompson in The Old Homestead 25; large and excellent performance. Beach and Bowers' Minstrels 26; topheavy house; performance fair. Louise Brehan Concert co. 27; large audience; entertainment enthusiastically received. Lambardi Italian Opera co. 28. A Colonial Girl 30. South Before the War 31. THE GRAND Gaiety (Jake Schwarz, manager): Ewing-Taylor co. 22-27 presented Money, Texas, Don Camille de Bann, Lead the Foreman, Love in Town, Forget Me Not, and Trine. Myrtle-Harden co. opened to packed house 29 in A Hoosier Heroin, giving satisfaction. ITEM: Calmed Charles A. Davis, of the Foreman-Hall show, in opening a few days here. W. H. Weaver, ringer for Gentry's Dog

and Pony Show is visiting friends here. Albert Taylor, of the Ewing-Taylor co. will star alone next season. Grace Ewing also will head her own co.

**GALVESTON—GRAND OPERA HOUSE** (The Grand has rarely had a larger, better, pleased audience than that which greeted Denman Thompson in The Old Homestead Jan. 22. Jack and the Beanstalk 24, 25 had been much heralded and did a good business, but failed to realize the looked for standard. Brown's in Town 26 was well patronized and seemed to please largely. The feature of the performance was the specialty by Clayton Kennedy. Jeffries-Sharkey pictures 29-31. Lambardi Italian Opera co. 1, 2. A Colonial Girl 3. C. N. HODGE.

**DALLAS—OPERA HOUSE** (George Anny, manager): Lambardi Italian Opera co. Jan. 22 presented Carmen to a large and appreciative audience. Zaza Casey's Troubles 25; poor co. and performance. Lambardi Italian Opera co. (return) 26, presenting Il Trovatore to full house. Denman Thompson in The Old Homestead to good business 27. Why Smith Left Home 21. Other People's Money 22. Stuart Robinson 24. Murray and Mack 26. The Evil Eye 28. ITEM: Julie Rive-King gave a recital at Phoenix 10.

**BRENNHAM—GRAND OPERA HOUSE** (Alex. Simon, manager): Creston Clarke and Adelaide Prince in A Son of France Jan. 22; excellent performance; pleased audience. South Before the War 24; small house; performance good. Creston Clarke and Adelaide Prince in A Son of France 25; artistic performance; good house. Lambardi Italian Opera co. 3. Rubel-Kreyer co. 5-7. Beach and Bowers' Minstrels 12. Ewing-Taylor co. 13-17. Tim Murphy 18.

**HOUSTON—SWENY AND COOMBS' OPERA HOUSE** (Greenwald Theatrical Circuit Co. lessees, E. Bergman, manager): Denman Thompson in The Old Homestead drew one of the largest houses of the season Jan. 22. Creston Clarke and Adelaide Prince in A Son of France 23. Creston Clarke and Adelaide Prince in A Son of France 24. Creston Clarke and Adelaide Prince in A Son of France 25. Creston Clarke and Adelaide Prince in A Son of France 26. Creston Clarke and Adelaide Prince in A Son of France 27. Creston Clarke and Adelaide Prince in A Son of France 28. Creston Clarke and Adelaide Prince in A Son of France 29. Creston Clarke and Adelaide Prince in A Son of France 30. Creston Clarke and Adelaide Prince in A Son of France 31.

**AUSTIN—HANCOCK OPERA HOUSE** (George H. Walker, manager): Jack and the Beanstalk Jan. 23. Denman Thompson presented The Old Homestead to S. R. O. 4; highly appreciated. Creston Clarke and Adelaide Prince presented David Garrick, and The Bella 25; crowded house. Mr. Clarke gained much applause for his excellent rendition of Matilda 26. Creston Clarke and Adelaide Prince in A Son of France 27 to capacity. Excellent performance.

**EL PASO—MYERS OPERA HOUSE** (Samworth and Cassidy, managers): Morrison's Faust Jan. 23; S. R. O.; pleased audience. Russo and Holland's Minstrels 25; packed house; good co. Jane Combs in Minstrel 27; small house. Louise Brehan Concert co. 8, 9.

**PLANO—OPERA HOUSE** (H. W. Colt, manager): Lahadie's Faust Jan. 8; good business, considering stormy weather; performance fair. Beach and Bowers' Minstrels 18; small house; co. good. Casey's Troubles 25; small house; co. good. Casey's Troubles 26; small house; co. good. Casey's Troubles 27; small house; co. good. Casey's Troubles 28; small house; co. good. Casey's Troubles 29; small house; co. good. Casey's Troubles 30; small house; co. good. Casey's Troubles 31; small house; co. good. Casey's Troubles 32; small house; co. good. Casey's Troubles 33; small house; co. good. Casey's Troubles 34; small house; co. good. Casey's Troubles 35; small house; co. good. Casey's Troubles 36; small house; co. good. Casey's Troubles 37; small house; co. good. Casey's Troubles 38; small house; co. good. Casey's Troubles 39; small house; co. good. Casey's Troubles 40; small house; co. good. Casey's Troubles 41; small house; co. good. Casey's Troubles 42; small house; co. good. 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## MANAGERS, NOTICE

The **HOWARD-DORSET CO.** played  
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To invest money in the production of a high class comedy.  
Can play a prominent and delightful part. Comedy has  
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for amateur with capital wishing for thorough profes-  
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Actors and Managers can communicate directly with  
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By sending particulars of their needs to the Secretary  
(Charles Hayward), as above, general notice will be issued  
to the members. Information also as to proprietary plays  
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For next season, two magnificent Comic Opera pro-  
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(3 acts) as produced by the Russell-Fox-De Angellis  
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